EVH, AEROSMITH, JAMES HETFIELD, ZAKK WYLDE, PAUL SIMON, ROGER WATERS & JOHN MAYALL

GUITAR INSIDER

DIGITAL EDITION

ISSUE #2 • FEB/MAR

BILLY GIBBONS: WORKING WITH A TRIO

DAVID GILMOUR TALKS INFLUENCES, STYLE, AND SOLOING

DON FELDER ON HOTEL CALIFORNIA

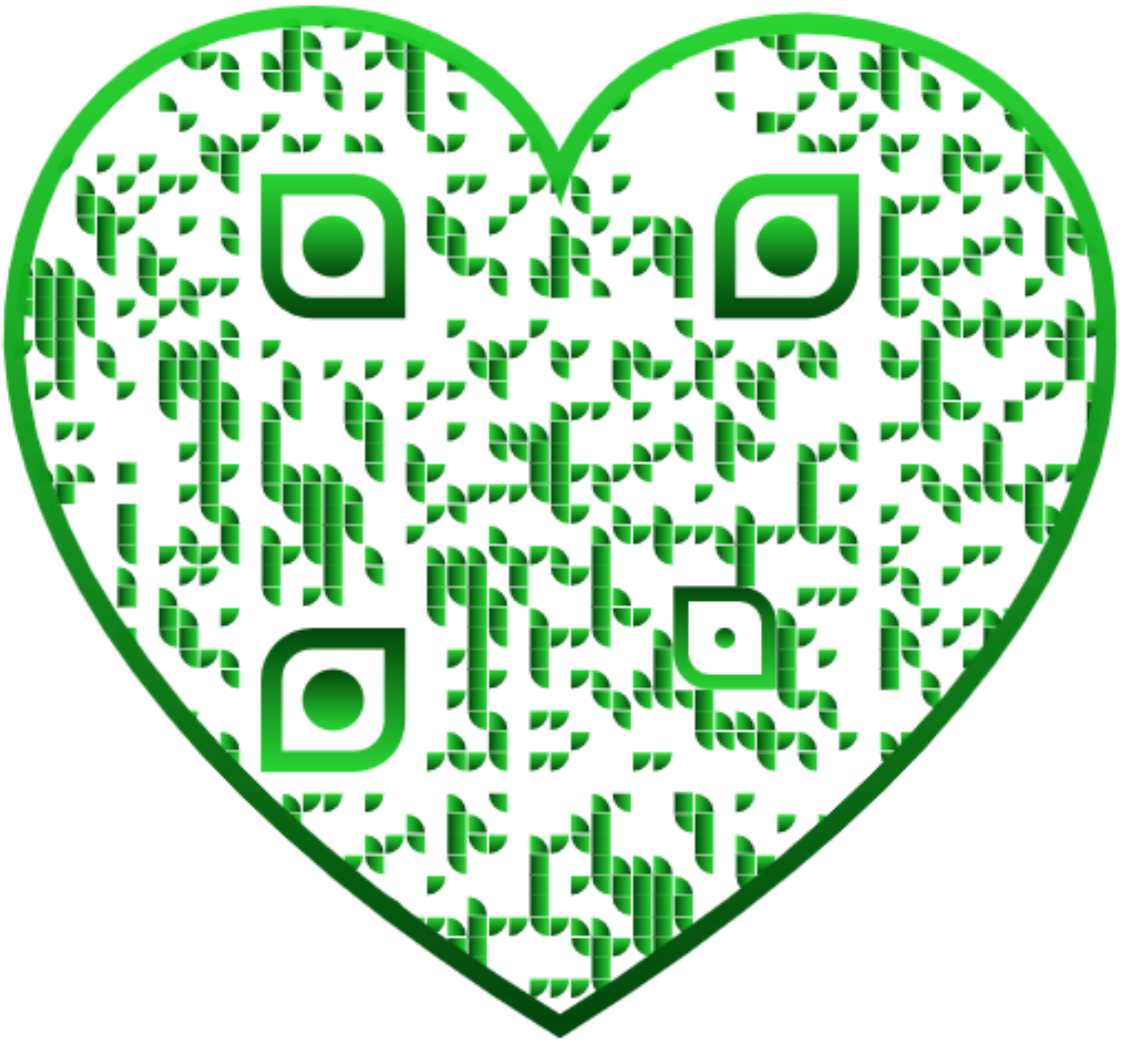
LEARN 8 CLASSIC HAMMER-ONS AND PULLS-OFFS

ENTER TO WIN AWARD-WINNING EVENTIDE H9 PEDAL

SOUND ADVICE FROM BON JOVI

TOP 25 ROLLING STONES RIFFS IN ONE TAKE

VIDEO: WHY DWEEZIL ZAPPA'S CRAZY ABOUT HIS EVENTIDE H9 PEDAL



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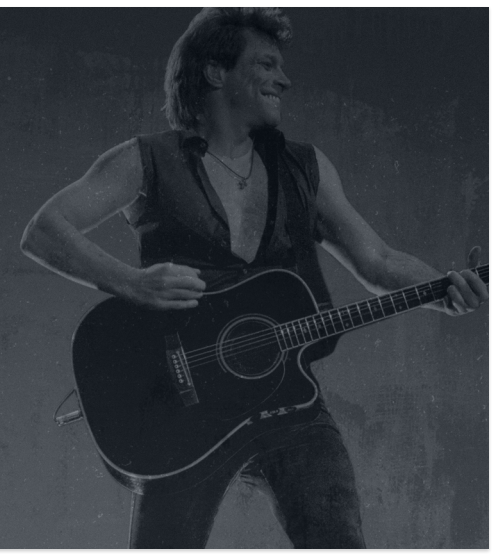

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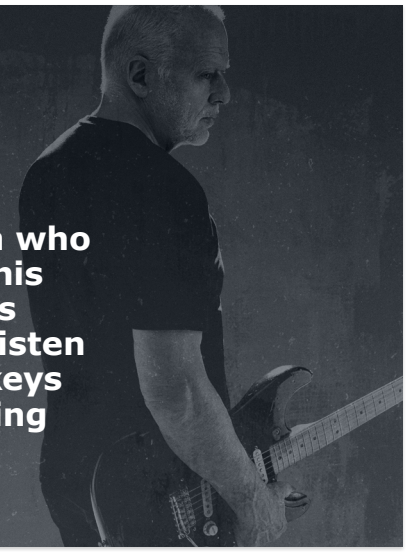

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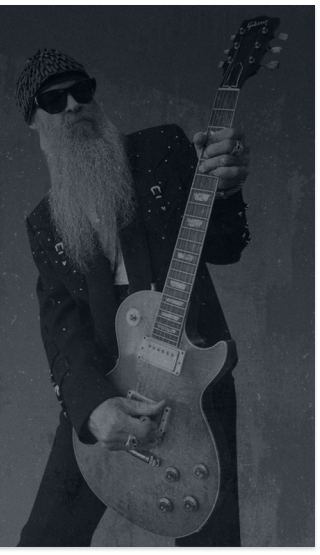

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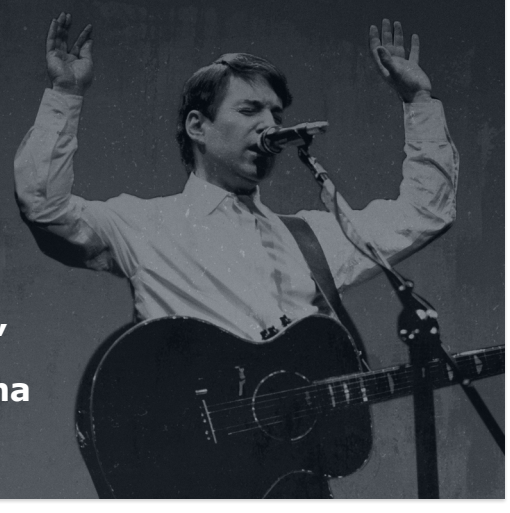

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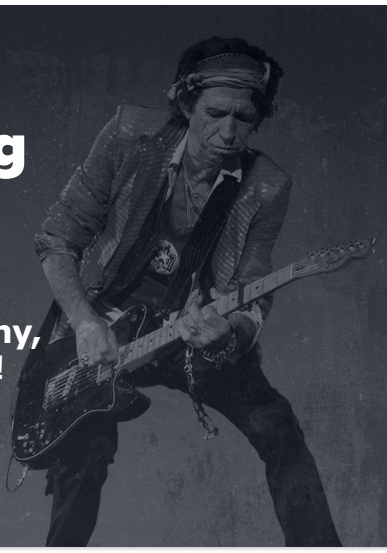

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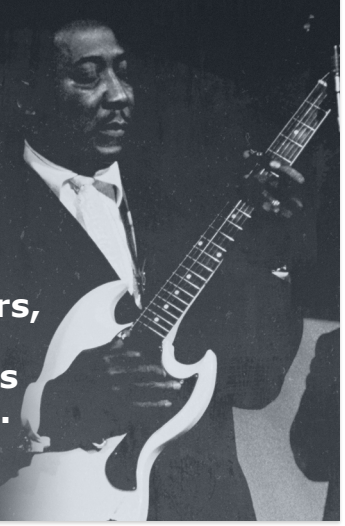

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Dream Band

Metallica's James Hetfield names his Dream Band of players. Heath Miller brought it to life with ink and color. James liked it so much he bought the original copy.

67.
Feedback Form

ENTER YOUR EMAIL TO SUBSCRIBE TO EVENTIDE'S NEWSLETTER FOR YOUR CHANCE TO WIN AN H9

See Dweezil Zappa's in-depth video review of the H9

Eventide Contest to Win an **H9** - **Official Rules**

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VOID WHERE PROHIBITED BY LAW.

A PURCHASE DOES NOT IMPROVE YOUR CHANCES OF WINNING.

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   a. This sweepstakes is void where prohibited by law and subject to all applicable federal, state and local laws and regulations.
   b. Each contestant may enter a maximum of one (1) time.
   c. Contestant must be above 13 years of age and be able to provide a valid date of birth and shipping address.

2. How to Enter: Now through March 31, 2016 12:00AM PST:

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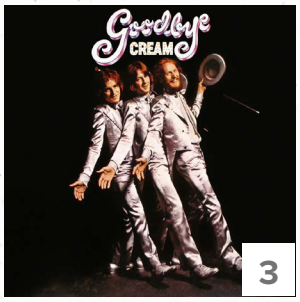
Some of us are just players. We stretch the boundaries within the comforts of the known. But a few guys decide that's not enough and invent a whole new language. In the '50s, Chuck Berry invented electric rock guitar playing out of whole cloth. In the '60s it was Jimi Hendrix who played like an alien from a distant planet. In the '70s it was Eddie Van Halen who stepped onto the stage, turned everyone's heads, and changed the way the rest of us play. Like Berry and Hendrix before him, Van Halen spoke a language none of us had heard before. Yet all of us understood. And then the rest of us, who are just plain rock players, well, we all tried to speak like him. Finally, for those of us still trying, here are some of Eddie's vocabulary builders.

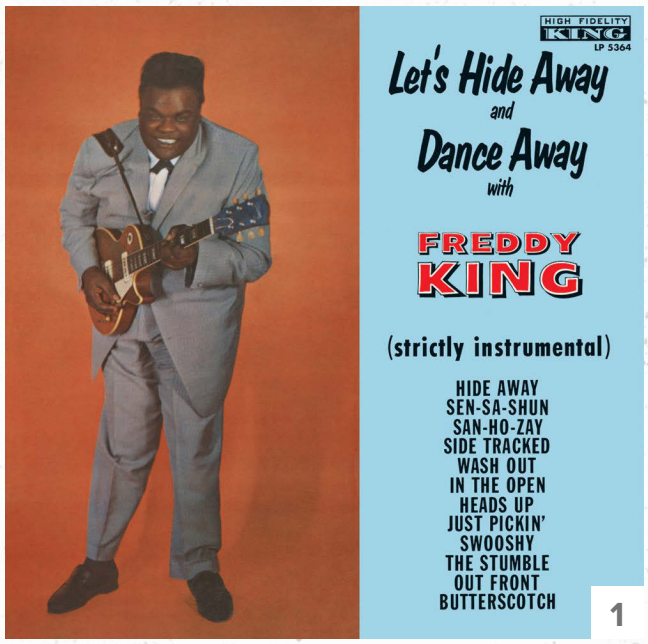


EDDIE VAN HALEN

1. ***Live at Leeds, by The Who***
2. ***Wheels of Fire, by Cream***
3. ***Cream Goodbye, by Cream***
4. ***So, by Peter Gabriel***
5. ***Van Halen, by Van Halen***
6. ***Blow by Blow, by Jeff Beck***

Photo by Paul Natkin

Photo by Rick Gould



1

Photo by Paul Natkin

2

3

4

5

6

JOHN MAYALL

Often referred to as the "dean of British Blues," Mayall's band, the Bluesbreakers, gave us some of the finest moments ever from guitarists Eric Clapton, Peter Green, Mick Taylor, Harvey Mandel, Walter Trout, and Coco Montoya. Just as so many musicians who played with Miles Davis went on to lead their own Hall of Fame careers, the Bluesbreakers guitarists were destined to do the same. The roots of Cream, Fleetwood Mac, the sound of Canned Heat, and a Rolling Stone all found a starting point with John Mayall's Bluesbreakers. "Father of British Blues," the "dean," or "teacher" are other labels that have been placed on Mayall. Though he admits there is a certain truth to it saying, "I've always thought of myself as a band leader – not a school teacher. I didn't say this is the way it goes. All I could do is turn people on to certain records and say check this out; and whatever influences they got would be fine." Here are some recordings John Mayall gave us as essential listening.

1. ***Let's Hide Away and Dance Away with Freddy King, by Freddie King***
2. ***Freddy King Sings, by Freddie King***
3. ***Live at the Regal, by B.B. King***
4. ***Texas Flood, by Stevie Ray Vaughan***
5. ***Robert Johnson Box, by Robert Johnson***
6. ***The Chess Box, by Muddy Waters*** ■

WE PLAYED SOME TUNES FOR GUITARISTS OF VARIOUS STRIPES AND HERE'S WHAT THEY HAD TO SAY...

AEROSMITH

on "New Ways/Train Train" from *Rough and Ready*, by the Jeff Beck Group

Tommy Hamilton When we all lived in one apartment – before we ever recorded – there were a couple of albums that got played until there was nothing left of them. *Rough and Ready* was one of them. It has a lot of great things on it to listen to and learn from. It's a guitar album, but you'll notice that rhythmically it's strong and expressive. The bass and drums are kicking. It's not a simple two-four backbeat that stays the same at different speeds throughout different songs. The bass and drums are doing energetic things. Beck is doing classic guitar flash on top.

Brad Whitford Like Tom said, it was playing in the apartment all day mixed in with Machine Head and Fleetwood Mac.

Joe Perry This song shows the way Beck was going because the next album started to get jazzier. The album before this, *Beck-Ola*, was out and out rock. This had a lot to listen to guitar-wise. When we were playing bars and still into R&B, this was so good to listen to. It's still a standard for a classic record. It stands up over time. You can put it on and there's nothing that's happening right now to replace it.

"WHEN WE WERE PLAYING BARS AND STILL INTO R&B, THIS WAS SO GOOD TO LISTEN TO."

- JOE PERRY

New Ways/Train Train - The Jeff Beck Group

ZAKK WYLDE

(OZZY, BLACK LABEL SOCIETY)
on "I Guess That's Why they Call it the Blues"
from *Too Low for Zero,* by Elton John

This is a great song. It's up there with everything else he's done. His songs are timeless. I love the background vocals on this. He always has killer production. I think he is an amazing singer- songwriter – probably the best ever if you think about it. His track record ain't too shabby, man. When he does a show, it's just one hit after another. He is a living juke box. Put a quarter in him and let him go.

What is his strength?

His strength is his songs. His singing is amazing. I was into him before I was into guitar. I saw him on *The Sonny and Cher Show*. He was playing "Lucy in the Sky with Diamonds," and I thought that was his song. I didn't even know it was a Beatles song. I was like, yeah, I like that Elton John song. That's where I got into music – when I saw that. Yeah, that's what I want to do. Play tunes. I started playing guitar and all I wanted to learn was Elton John songs. But I'm playing guitar. He plays piano, man. Then I found Sabbath. ■

"I STARTED PLAYING GUITAR AND ALL I WANTED TO LEARN WAS ELTON JOHN SONGS."

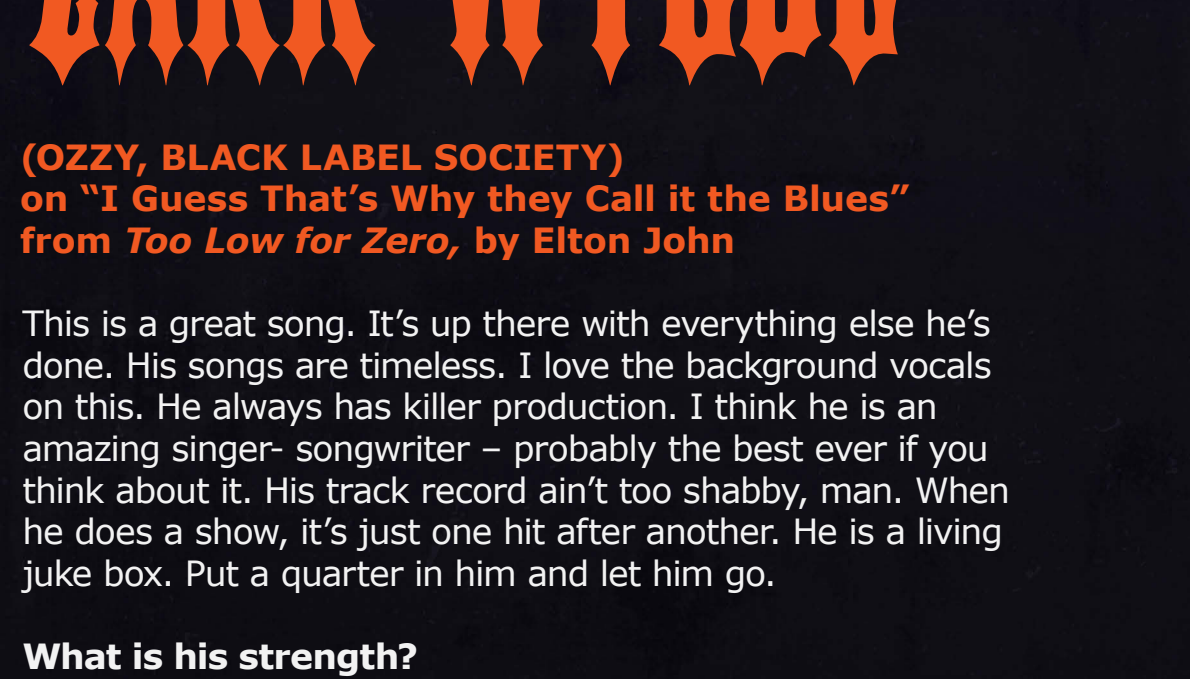
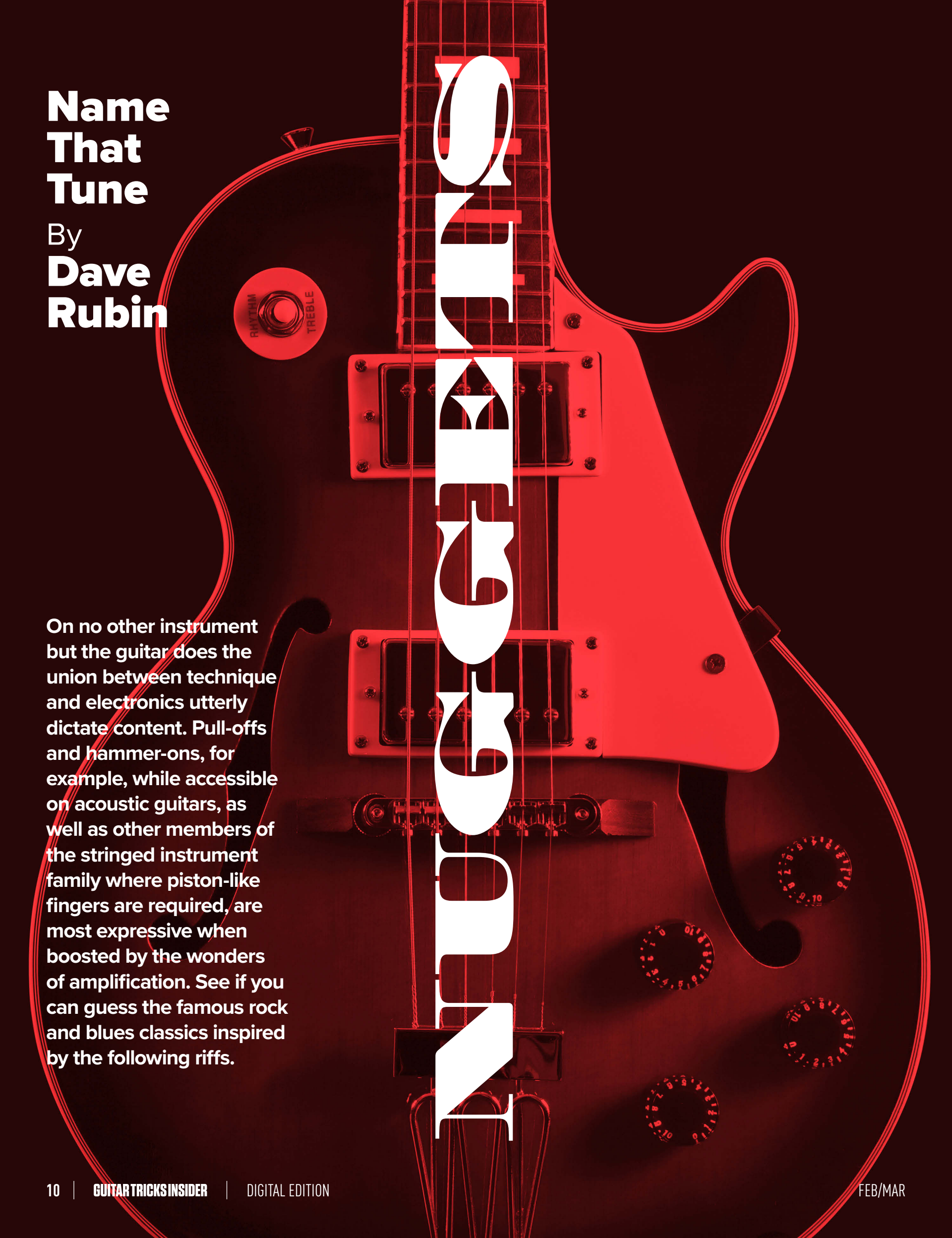


Photo by Rick Gould

Name That Tune

By **Dave Rubin**



On no other instrument but the guitar does the union between technique and electronics utterly dictate content. Pull-offs and hammer-ons, for example, while accessible on acoustic guitars, as well as other members of the stringed instrument family where piston-like fingers are required, are most expressive when boosted by the wonders of amplification. See if you can guess the famous rock and blues classics inspired by the following riffs.

D'Angelico NEW YORK

Brooklyn
SD-400

Gramercy
SG-200

Lexington
SD-300

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the NAMM show

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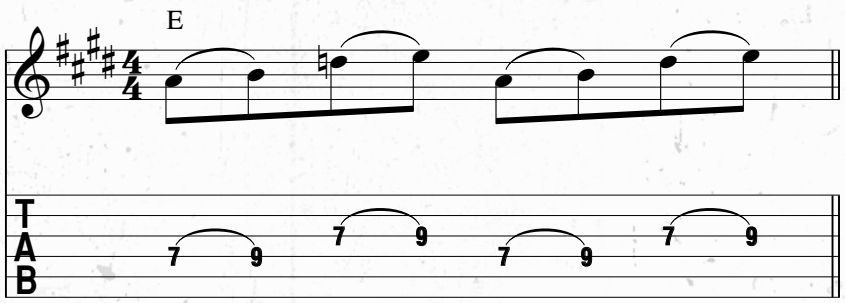
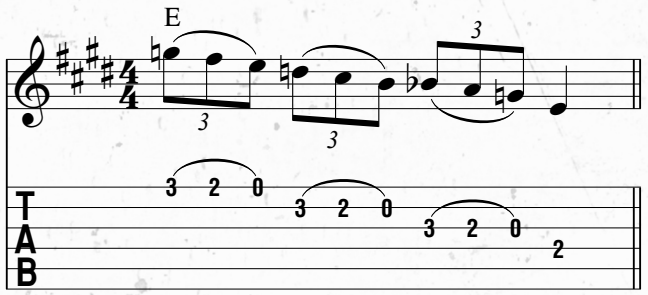
Fig. 1

No need to be nervous while paying props to Tony Iommi in **Fig. 1** as he demonstrates the boundless E minor pentatonic scale. Leather fingertips optional!

Fig. 2



Rockabilly cats, including "stray" felines, were often fond of the rippling pull-offs in **Fig. 2**. Using the middle and index fingers is recommended while "slaloming" down the root position of the E composite blues scale.

Fig. 3

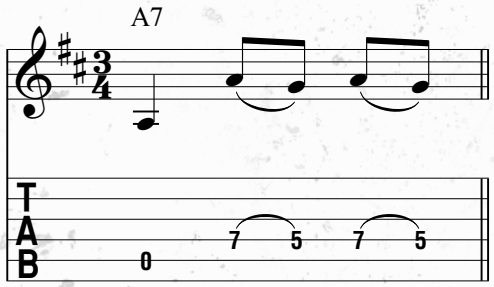
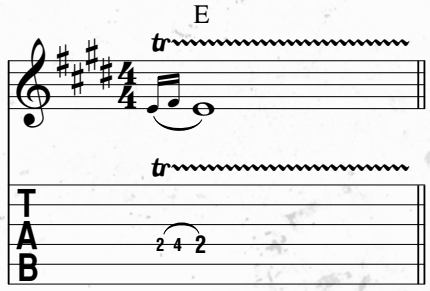


Fig. 3 should lift your "depression" if repeated in a "manic" manner. As a variation, try playing at fret 2, leaving string 5 open while pulling off from the A note on string 3 to string 3 open (G).

Fig. 4

The trill in **Fig. 4** has been featured in countless classic rock tunes including one by a "noted" British blues rocker who crossed the "bridge" in the mid-70s. Most guitarists will want to utilize the strong middle finger to access the root on string 4.

Along with teaching private lessons in NYC, Dave Rubin has written over 100 blues, classic rock, jazz, and country guitar books for the Hal Leonard Corporation. His latest is Inside Rock Guitar: Four Decades of the Greatest Electric Rock Guitarists.
www.musicdispatch.com

Fig. 5

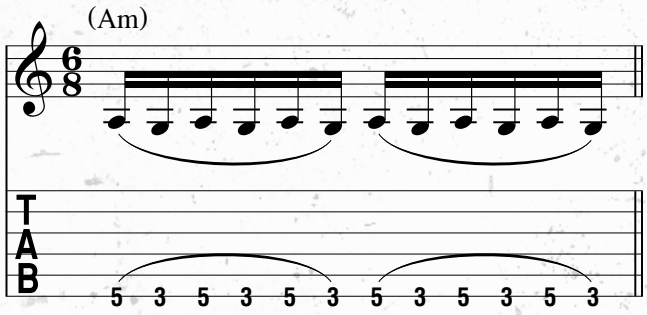
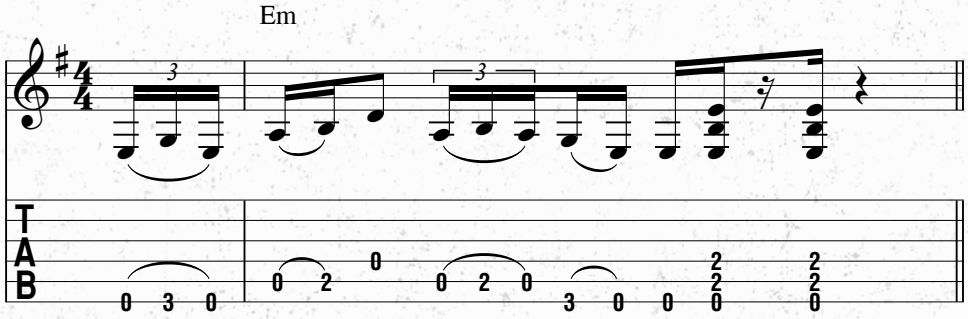


Fig. 6



"Whip" the A minor pentatonic hammer and pulls with a combination of the index and ring fingers in **Fig. 5**. Those reliant on the 4/4 time signatures should not fear the 6/8. Just count "ONE-two-three, ONE-two-three" per bar.

Aw shucks. **Fig. 6** "amply" demonstrates why the root position of the E minor pentatonic scale is fertile ground for ever "Green," blues-rocking riffs. Again, the muscular middle finger works best for the hammer-ons.

Fig. 7

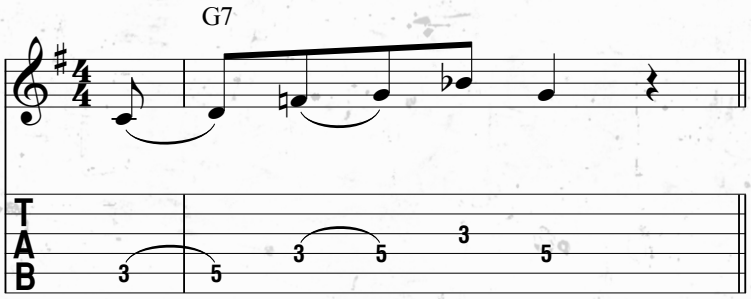
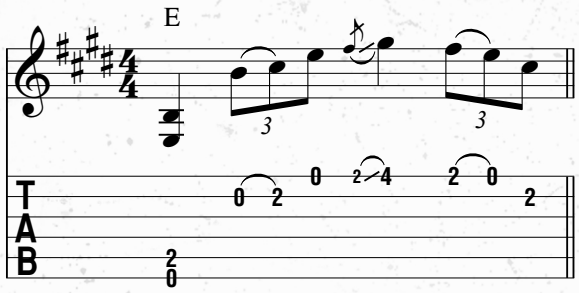



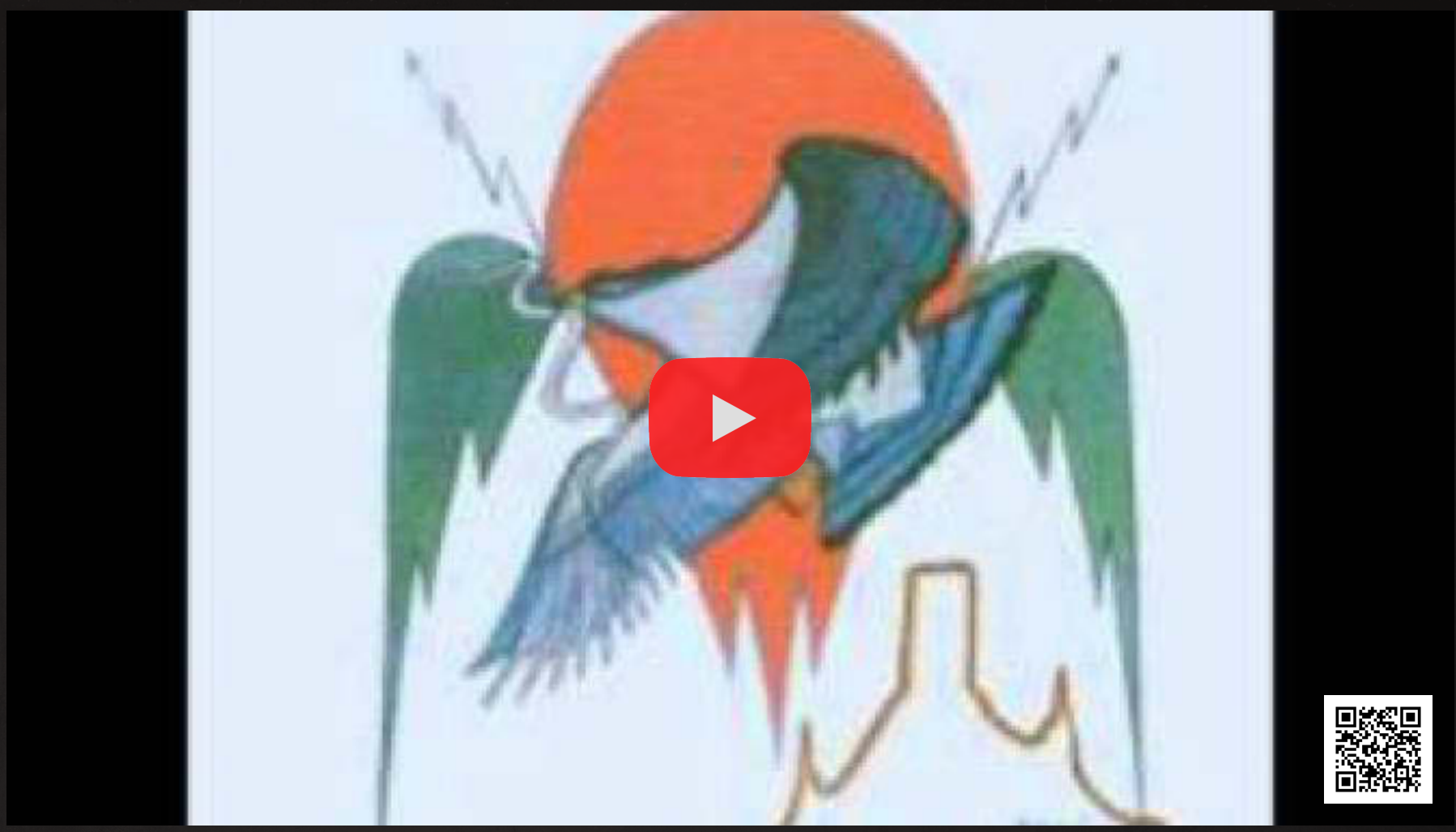
Fig. 8

Even those who do not believe in astrology will want to know **Fig. 7**. Though his thoughts on the occult may be unknown, Ol' Slowhand cut a classic cover back in the day featuring this.

Coincidentally, E.C. was also "here" in **Fig. 8** in the early '60s, though he opted to replicate the original "King-ly" riff in a higher register of the E major pentatonic scale.

Fig. 1	**"Paranoid"**	**Fig. 2**	**"Rumble in Brixton"**
Fig. 3	**"Manic Depression"**	**Fig. 4**	**"Bridge of Sighs"**
Fig. 5	**"Whipping Post"**	**Fig. 6**	**"Oh Well Part 1"**
Fig 7	**"Born Under a Bad Sign"**	**Fig 8**	**"Hideaway"**

THE CLASSIC CORNER

Features a set of revolving segments. This edition includes Backtrack, where guitarists focus on the history of one song, and a rare piece of Rock Memorabilia.



Good Day In Hell - The Eagles

"THE WHOLE THING (HARMONY GUITAR ENDING) WAS SUPPOSED TO BE SIMILAR TO MEXICAN TRUMPETS. I GREW UP LEARNING MY PHRASING AND THINKING MELODICALLY AS A HORN PLAYER"

Glenn Frey and Don Felder
Photo by Paul Natkin

BACK TRACK - THE EAGLES' DON FELDER ON "HOTEL CALIFORNIA"

Do you know Don Felder? Did you know that at the age of 15 this Gainesville, Florida boy started his first rock band, The Continentals, which included Stephen Stills? Did you know that he gave guitar lessons to a young Tom Petty? Did you know that he learned to play slide from Duane Allman? Did you know he moved to New York with a band called Flow, which were on Creed Taylor's CTI jazz label? His label mates were Ron Carter, Hubert Laws, and Freddie Hubbard. Did you know that in January, 1974, he was asked to add slide to the tune "Good Day in Hell" from the third Eagles album, *On the Border*, and was invited to join the band the very next day? Of all the things you might not know about Don Felder (or do now); the one thing you'll remember is that he wrote the music for "Hotel California."

In this installment of Backtrack, we asked him to tell us his story about coming up with and developing one of the cornerstone songs in all of rock music.

I write a lot of music tracks. Like, "Hotel California" was a total music track, finished top to bottom, with the exception of a solo here and there. Some of the lines weren't quite finished but all that harmony stuff and a whole track was all written. I gave it to Henley on a reel of 16 other pieces of music that I had done. For some reason he latched onto that and came up with this idea lyrically and melodically. Don doesn't write music. He writes lyrics and vocals. Usually he's reliant on someone else to provide him with the musical foundation – the changes and colors and stuff. He is brilliant at taking a simple acoustic guitar figure and encouraging it,

Photo by Paul Natkin

embellishing it, and developing it. But he doesn't know what chord it is or where to put his finger. But he knows when it's kind of correct.

When you wrote "Hotel California," you didn't feel any extra spark from it that made it any different than the other 16 songs on the tape?

No. As a matter of fact, when we finished the record in the studio Henley was sitting there listening in playback and said, "I think that should be our first single." I went, "You're kidding me. Its six minutes and thirty seconds long. No radio station in America is going to play that." And it starts off kind of soft, and it stops in the middle, and the groove is kind of reggae. I disagreed with that being our first single. But I bowed to the wisdom of Mr. Henley, who has prevailed (laughs).

"Hotel California" is a parts song – like the harmony ending is a definite "part."

The whole thing was supposed to be similar to Mexican trumpets. I grew up learning my phrasing and thinking melodically as a horn player. I probably should have been a horn player; and I'd still be banging around the streets of New York here. I kind of grew up hearing things that way and for that song, since it has kind of a Mexican flavor, Spanish flavor, what do you do? The horns are sort of like a Mexican horn part or a Mariachi band would play something similar to that. As a matter of fact, when we did the acoustic version for MTV I almost had some Mariachi horn players come in and play some of those things. But I thought it was better to keep it down to the band. I didn't want to be labeled with the Linda Ronstadt approach, but that's kind of what it was. So yeah, I guess they are horn parts.

Many people don't know that you play the first half of the classic "Hotel California" solo. When guitarists speak of perfect solos they use "Hotel California" as an example. Other guitarists will say, "I wish I had taken that solo."

Wow. I'm flattered. I've never been told that. I had done that track on a little Teac 4 track and I played the whole solo all the way out, and the harmonies, and pretty much all of it. But it was kind of a challenge because we had gotten into this groove on "One of these Nights," with Glenn and I, of trading fours on a couple of songs like "Too Many Hands." It's like where McCartney, Lennon, and Harrison trade those bits on "The End" on *Abbey Road*. So when we got into the studio to do that I said, "Hey why don't I take one and we'll get Joe to take one and we'll trade and then we'll do some harmony." Joe said, "You go first." So I did, which was pretty much what I coached through on the tape. As a matter of fact, when we started doing the solos, Henley had gotten so locked into my demo that when I played another solo he said, "No, no, no that's not what you played on the tape." I said, "I don't know what I played on the tape?" We were in the studio in Miami and we had to call my housekeeper who was babysitting my daughter and she took a machine very similar to the one we are recording on now and played it over the phone. I recorded it on another machine – one

so we could remember what it was. I bowed to the wisdom of Mr. Henley and played what I had done on the demo tape.

Did Joe make his part up himself?

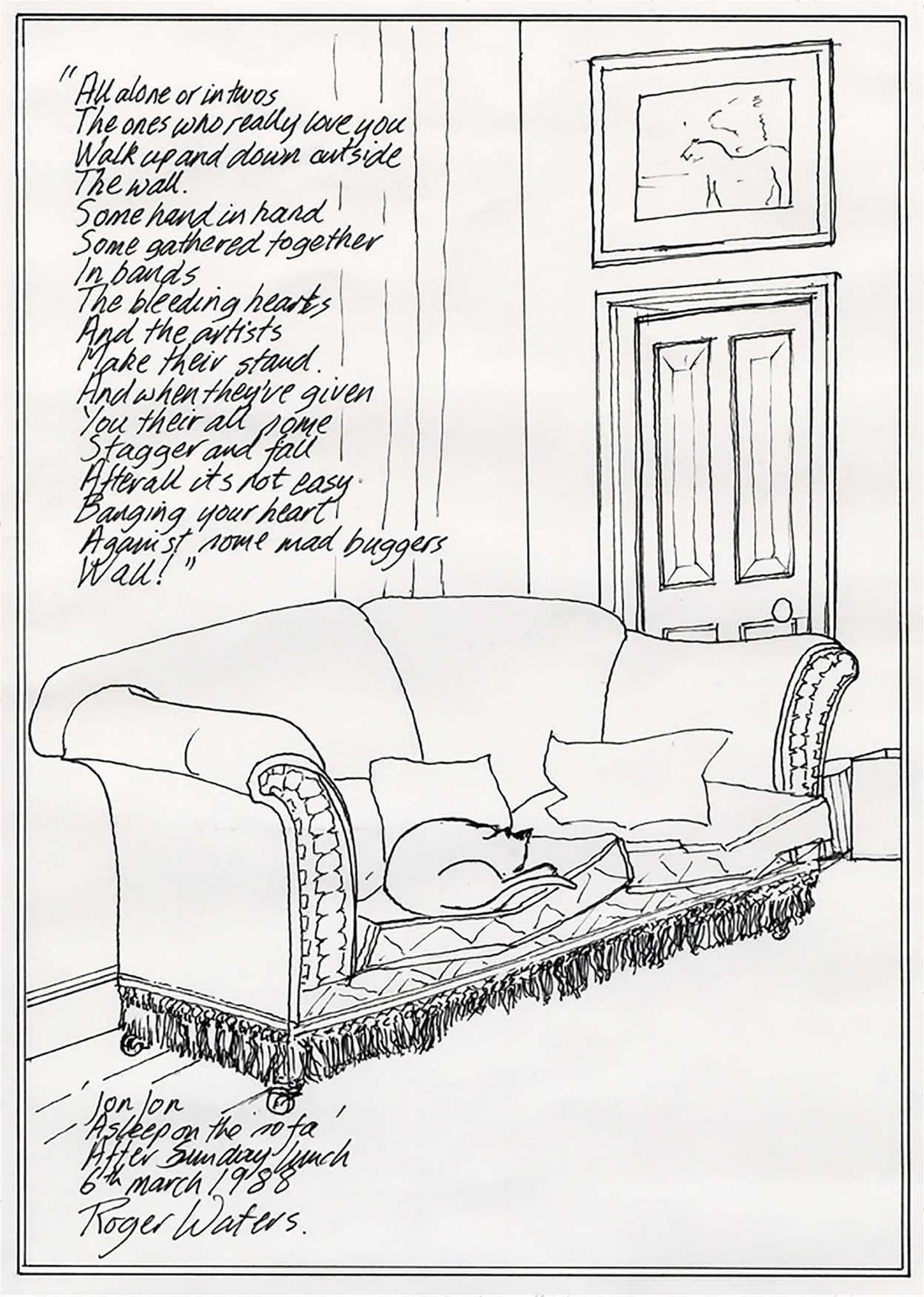
The second half of his solo he did. There is a little chromatic walk down in the middle that was kind of extracted from what I had done. Mr. Henley wanted it in that part of the line, which was kind of a nice little melody thing. But Joe reaches for his own stuff and came up with a lot of that himself. I wouldn't take the credit for writing Joe's solo. I took the first half, he takes the second half, we trade two little short licks, and then we play the harmony part.

Most people think Joe took the whole solo.

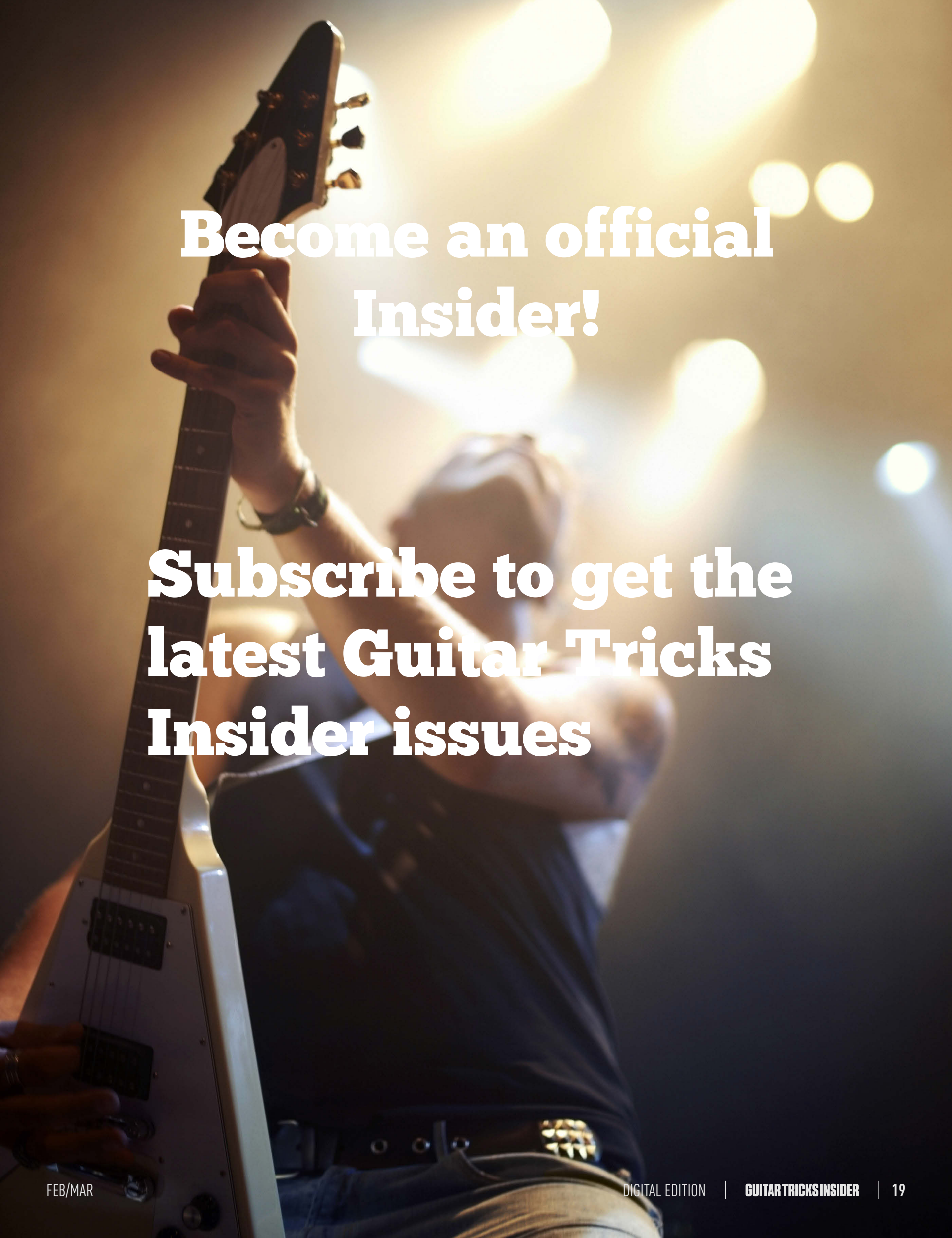
That's fine with me. Joe is a fantastic player and he deserves all the recognition he can get. ■

Photo by Neil Zlowzower
Atlas Icons

Hotel California live in 1977 - The Eagles



You might be surprised by how many musicians are also adept with the paintbrush, or in this case, the pencil. Bob Dylan, John Lennon, Joni Mitchell, Cat Stevens, Paul McCartney, David Bowie, and Ron Wood are among the many musicians who fancy their time with a brush in hand. Pink Floyd has always been cinematic with their music. So it should come as no surprise that all the members of Pink Floyd attended art school – even if it was brief. Presented here is a line drawing of one of Waters' cats relaxing on the couch. The other focus of the drawing is the hand-written lyrics to "Outside The Wall." ■



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Sound Advice

BY JOHN STIX

"THE GREATEST SONGS EVER WRITTEN CAN ALL BE SUNG ON AN ACOUSTIC GUITAR."

JON BON JOVI

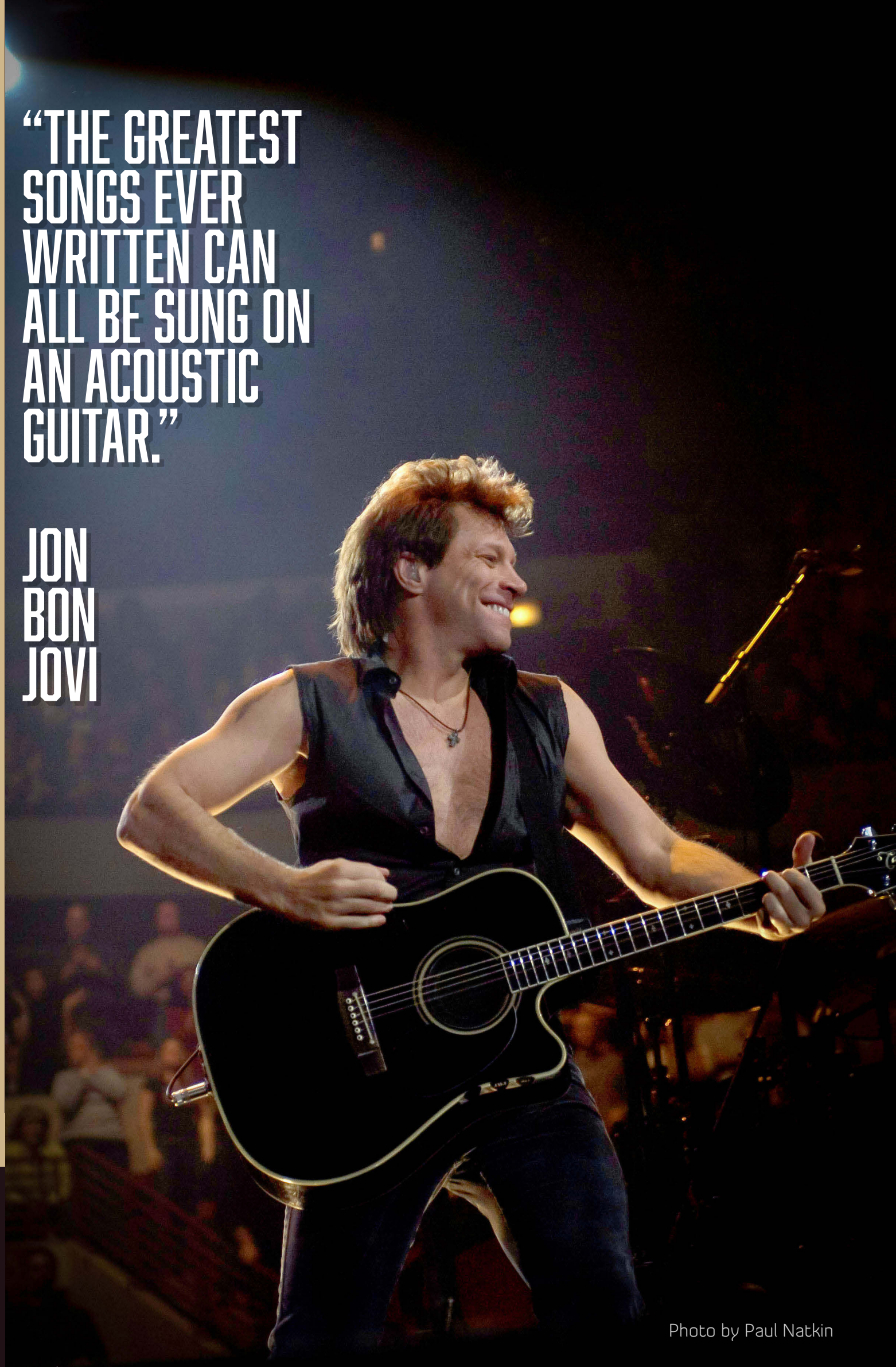

Photo by Paul Natkin

Jon Bon Jovi and Richie Sambora
Photo by Mark Weiss

So he's got a look, a voice, enthusiasm, and show. But most of all, Jon Bon Jovi has songs. He's got songs for the band, songs for Cher, songs for Ted Nugent, songs for Alice Cooper. His collaborations with Richie Sambora and sometimes Desmond Child helped define the genre of power/metal to pop/country for 30 years. In doing so, he and his group have brought guitar-based rock back to the top of the charts, and to an audience much like those of yesteryear, who, like when they first heard The Beatles, could turn to the guitar and make the music of the future. So while he is not in a league with Eddie Van Halen or Richie Sambora, Jon Bon Jovi has had a big impact on the guitar world.

With this in mind, he gave us some sound advice on songwriting and the acoustic guitar.

Since the first song I've ever written, it has always been on an acoustic guitar. That was basically because I could never turn my amps up in my house. I'd always get people yelling and bitchin'. Writing on an acoustic seemed to give me instant gratification. Beating on a 12-string or a great sounding six with new strings on it helped me create.

What's the difference in voice between an electric and an acoustic guitar?

On electric guitar I would tend to play a lot of open E's and A's, where on an acoustic I'm more inclined to be picking and looking for a melody within the chord structure. On the electric I'm knocking up an overdrive pedal and making all my best Scorpions faces in the mirror. From a songwriter's point of view – for me to sit down with an acoustic – I'm thinking melody. I'm thinking of hooks. For me, an acoustic is the way to do that.

So it happened first by accident and it seemed to work?

Then you become accustomed to it. I remember starting to write on an acoustic that only had five tuning pegs on it. Wherever the G was that week, I had to tune the guitar to it. That was okay. It kept your attitude. I still write on an acoustic. As you can see I've got an acoustic sitting here in my room. In fact, I was on vacation recently and sat down with a Tom Petty album and figured out the whole thing in ten minutes. I went, "good old Tom." He only knows three chords still. The songs were great.

Can your songs always be reduced to an acoustic guitar?

Absolutely. That was another thing I learned about songwriting. The greatest songs ever written can all be sung on an acoustic guitar. ■

Bon Jovi (acoustic) Living on a Prayer/Wanted: Dead or Alive

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DAVID GILMOUR TALKS GUITAR STYLE AND TONE

BY PETE PROWN

Photo by Mark Weiss

"PERFORMING LIVE, YOU TRY TO GET IT ROUGH AND ALSO TRY TO BE BRAVE – IT DOESN'T MATTER IF YOU DROP A CLUNKER. I'M AN ENORMOUS FAN OF JEFF BECK BECAUSE HE IS NOT AFRAID TO SCREW UP. PEOPLE WHO ARE AFRAID TEND TO GET BORING."

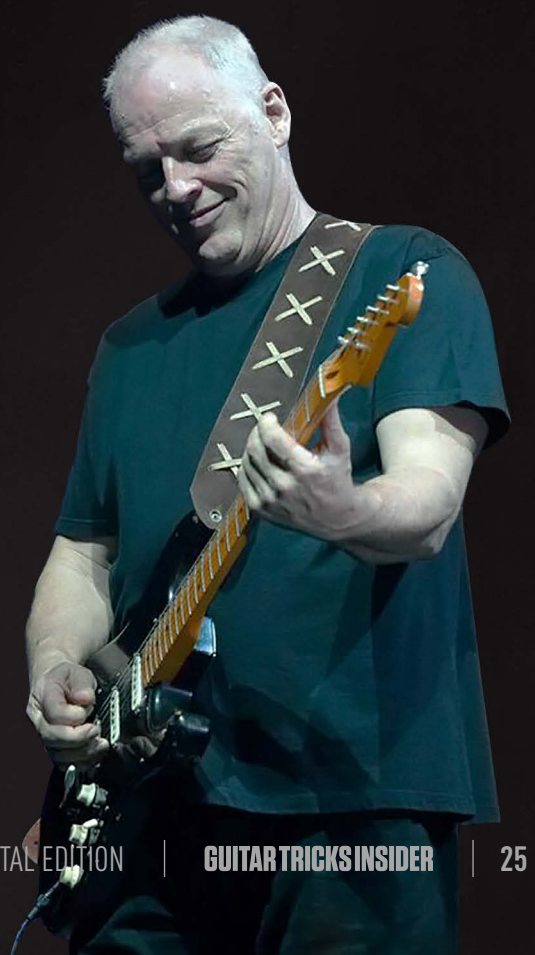
David Gilmour has long exemplified a "less is more" approach to guitar, using a few well–chosen notes to tell the fretboard's story. After joining Pink Floyd in the late '60s, Gilmour merged the psychedelic vamping of the Syd Barrett era with the British blues of Eric Clapton and Peter Green, and created the dramatic, soulful lead style he's renowned for. To this day, David's playing on "Time," "Shine On You Crazy Diamond," and "Comfortably Numb" remains among the most beloved pieces of guitar work in rock history. Let's explore his roots and get a sense of how the man's remarkable axemanship evolved.

INFLUENCES

Like most English guitarists, Gilmour owes one of his most important influences to Hank Marvin, a guitar giant that's unfortunately not more well-known outside the UK. In his '60s work with singer Cliff Richard, Marvin and his band, the Shadows, became the European equivalent of the Ventures – an "intro" act that didn't have a vocalist and put simple electric guitar melodies first. Surely, this emphasis on 6-string simplicity has influenced David Gilmour's playing and songwriting ever since.

"When I was starting out, I was trying to learn 12-string acoustic guitar like Lead Belly. At the same time I was trying to learn lead guitar like Hank Marvin and later, Clapton. All of those different things had their moments and filtered through my learning process. These days I don't listen to other people with the objective of trying to steal their licks, although I've no objections to stealing them if that seems like a good idea. I'm sure I was influenced by Mark Knopfler and Eddie Van Halen, as well. I was also a blues fan. For me it was Lead Belly through B.B. King, and later Clapton, Roy Buchanan, Jeff Beck, Van Halen, and anyone you care to mention. Mark Knopfler

Photo by Rick Gould



has a lovely, refreshing guitar style. In the late '70s, he brought back something to guitar playing that seemed to have gone astray."

STYLE

If you surf online and watch Gilmour's guitar videos, you have to be impressed by the concentration he dials into any given note or passage. David has never been a technical flash and readily admits to that. Again, the emphasis is on keeping it simple: "I can't play like Eddie Van Halen. I wish I could, but I sat down to try some of those ideas and I can't do it. Sometimes I think I should work on the guitar more. I play every day but I don't consciously practice scales or anything in particular. Looking back, both solos on 'Comfortably Numb' are pretty good. I kept the solos on 'Dogs' from the *Animals* album because they're different and slightly outside my usual scope. I like what I did on the instrumental 'Raise My Rent' from my first solo album. That was sort of an excuse to go on a 12–bar blues."

Photo by Rick Gould

David Gilmour – Raise My Rent

Photo by David Plastik

David also tries to shake things up in the studio when trying to find a creative spark on the guitar. "First, I try to get silly. I'd much rather just be wild and forget any sense of 'getting it right.' Out of those wild moments come good ideas I develop further. Most of the solos start with doing ten different tracks and I punch in quite a bit. I wind up taking parts from three of them and sticking them together. I look for certain moments, and if these moments match up with other moments that are right, those are the bits I keep. I'm looking for feel and a sense of movement. Performing live, you try to get it rough and also try to be brave – it doesn't matter if you drop a clunker. The record lasts, the performance is transitory. I'm an enormous fan of Jeff Beck because he is not afraid to screw up. People who are afraid tend to get boring."

TONE

Like his heroes Hank Marvin, Clapton, Jimi Hendrix, and Chicago bluesman Buddy Guy, Gilmour has largely used a Fender Stratocaster, taking advantage of the Strat's dynamics to deliver everything from subtle chord arpeggios to blazing solos. He also tools around from time to time on Telecasters, Gibson Les Pauls, and various Martin acoustics, as well as a variety of pedal steel and lap steel instruments. David especially tears it up on lap steel on tracks like "One of These Days" and "High Hopes." The former Pink Floyd frontman also owns one of the very first Fender Strats – a 1954 plank with the serial number #0001.

Like the innovative Syd Barrett, his predecessor in Pink Floyd, David isn't above using heavy effects to deliver an idea. Whereas Barrett used the early Binson Echo-Rec echo box, Gilmour has used a swath of Fuzz Face and Big Muff fuzz boxes, echo, Univox Uni-Vibe, Vox wah-wah, MXR Dynacomp, Electro–Mistress chorus, MXR Phase 90 phase shifter, and Leslie rotating. This barely scratches the surface of his monster rig, which also involves many amps, preamps, and speaker combinations. If you had to sum up Gilmour's sound in one word, it would be "wet." David isn't afraid to ladle gobs of echo and phase shifter over his Strat tone to create an otherworldly texture. One of his coolest tricks is a sort of

"WHEN I WAS STARTING OUT, I WAS TRYING TO LEARN 12-STRING ACOUSTIC GUITAR LIKE LEAD BELLY. AT THE SAME TIME I WAS TRYING TO LEARN LEAD GUITAR LIKE HANK MARVIN, AND LATER, CLAPTON."

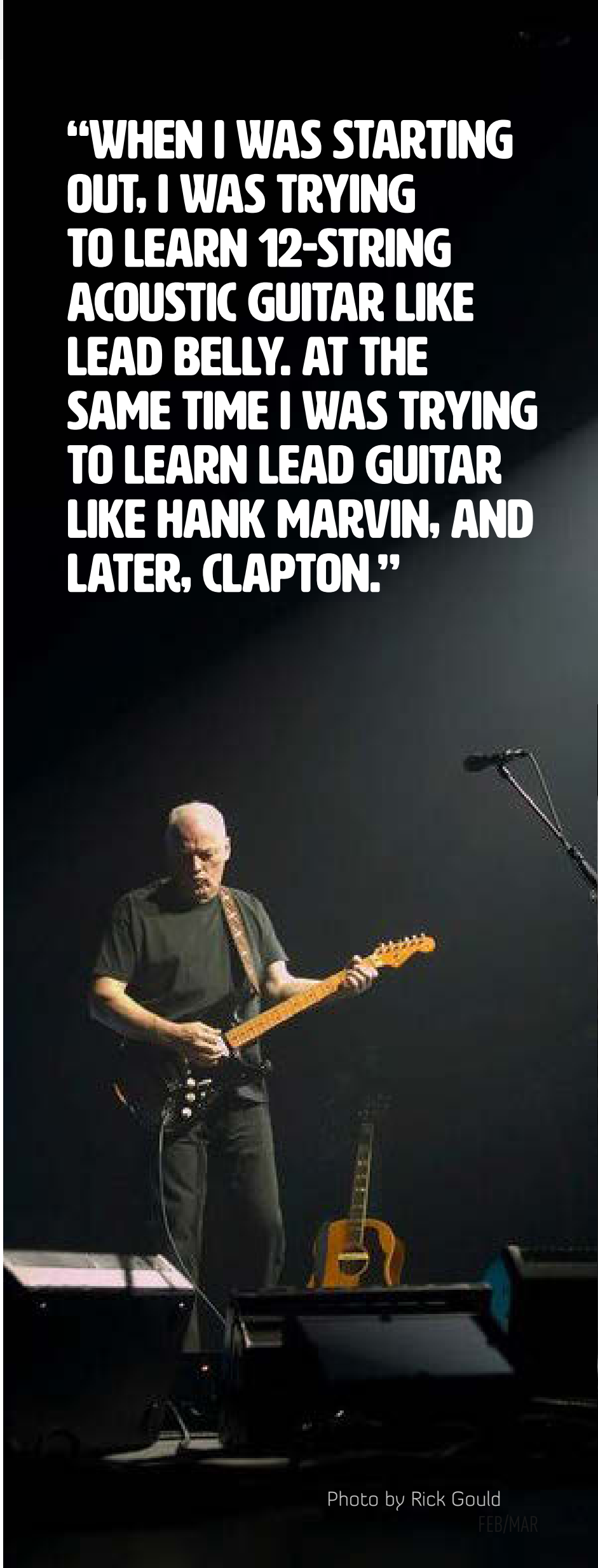


Photo by Rick Gould

"triplet echo" effect that he deployed on "Run Like Hell" from 1979's *The Wall*, and "Take It Back" from 1994's *The Division Bell* (you can also hear this guitar effect on many classic U2 songs).

Speaking of gear, Gilmour says, "I gradually worked towards developing my own tone. I used all sort of effects and ways of playing, getting more precise and deliberate about what I wanted. After a while, I stopped fumbling around so much. But you never stop completely. As for guitar – all guitars are different from each other. Some I buy because they are old and beautiful, but the Fender Vintage Series guitar I bought is probably as good as any Fender I own – old or new. There is something to be said for working in a guitar over time. That may be in my imagination, but it seems to feel like that to me. I also tend to like guitars without the new sticky varnish on the neck."

BACK TO SIMPLICITY

At the end of the day, Gilmour appreciates the intrinsic joy of playing guitar and writing instrumental tracks – many of which dominated the last Pink Floyd album, *The Endless River*, in 2014. "Instrumentals are an excuse for me to play guitar. It's all music. For me, music is very lyric-dominated these days and I love lyrics and songs, but I also like listening to a good instrumental and a good piece of playing on any instrument. A beautiful chord sequence can be very provocative and emotional."

It's a typical David Gilmour sentiment, just like his beloved guitar heroes: simple and to the point. If you're interested in checking out his recent work, dial up David's latest solo album, *Rattle that Lock*, or catch him during a rare US tour later in 2016.

DAVID GILMOUR TALKS ABOUT KEYS THAT ARE GOOD FOR SOLOING:

There is no key like E for the guitar player if you're going to let yourself be carried away by what's going on by the music. There are moments when it's very nice to forget about performance and structure and shape and just play. There are some sequences like that on "Sorrow," which maintains an E root while the top chords change through D and C and backup again. Basically, you can forget that completely. "Comfortably Numb" you can pretty much play in B and forget anything else and let yourself get carried away on the music and blow. "Turning Away" has a slight resolve in it – you actually have to remember and be thinking slightly more all the time.

Most of "Sorrow" got put down the day after I wrote it. I hadn't even written the middle eight. Because it was on digital tape I could pick up a whole end and insert it. We had it on computer, as well – MIDI stuff – so we could manipulate that in the computer. The vocal of the verses, the background guitars, the drum parts and the lead guitar were all done the day it was written and were kept. The solo was done first take with a Steinberger through a little GK and a Fender Super Champ in a tiny room. I never got round to doing it again. ■

Photo by Mark Weiss

Pink Floyd – Sorrow

Pink Floyd – Audio

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"THERE'S ONLY THREE OF US SO WE'VE GOT TO PLAY 100%. BUT ON A GOOD NIGHT, OR DURING THAT SPECIAL MOMENT, A TRIO BECOMES A FOUR PIECE BAND WITH THE ARRIVAL OF MR. TIME."

LISTEN HEAR - BILLY GIBBONS

Photo by Rick Gould

Photo by Paul Natkin

The idea of a blues resurgence seems to come and go with some degree of regularity. Bonnie Raitt wins a Grammy and blues is back. Gary Clark Jr. makes a splash at the White House and blues is back. Buddy Guy wins an award and blues is back. Robert Cray swings, Eric Clapton releases an album, and blues is back. But no band brings the cookin' boogie blues to the masses like that little ol' band from Texas. ZZ Top hit the radio waves and concert stage with twisted blue notes big enough and loud enough, and somehow, just right enough for everybody. A modern historian of blues guitar playing, Billy Gibbons has one ear on the Victrola and the other right on the groove. In this short chat, Gibbons offered his thoughts on how to make a trio more than the sum of its parts.

What are the advantages and disadvantages of a trio? You have the whole harmonic spectrum to fill, but as Santana says about his large band, he has a large couch to jump on.

Fortunately, being able to work with both Frank and Dusty, they know each other like a book. They can provide such a working bed that I, too, can jump around with a similar kind of comfort that Santana may be referring to. On the other hand, everybody is pumping 100% 100% of the time. The immediate goal of a trio is, "how are you going to make it sound not spare?" It just requires a tremendous amount of motion and a tremendous amount of playing to fill up the hole.

Yet nobody overplays. You may fill up the holes but you don't do it by talking constantly.

True. There is again that sensibility towards simplistic approaches to composition and delivery. In a sense, turn around that dilemma of how do you not sound spare and how do you sound full? A lot of times it's the simpler things that provide a steadier or heavier bed to work on top of.

There's also this magical groove thing that happens with this band. It's an atmosphere that is not automatic. You work in a mid-tempo feel, which is hard to find.

It is.

How do you make it work so consistently?

It ties in directly with the pros and cons or working a trio. Well, there's only three of us so we've got to play 100%. But on a good night, or during that special moment, a trio becomes a four piece band with the arrival of Mr. Time. We refer to that edge when everybody is on the money. On the beat. And Mr. Time shows up to be the fourth member. And that itself pushes the feeling into a bigger space. If it's not on time, you feel it, and it shows up in the form of a kind of thinness.

How often does Mr. Time show up in a concert? It sounds like he's very important at every moment.

We used to ignore it. We tried to analyze why certain nights felt better than others. It all came back to that simple reality. Tempo is a concept with reason. There's a purpose to playing on beat. It sets up a sense of trust. It sets up a sense of feeling. You can just count on it. That was the conclusion, I guess.

Is there any advantage that any band has over you because they have more people? Any sort of quartet just because they have that fourth person. Because Mr. Time should show up in any band.

Yeah, everybody can know him. Sometimes we get jealous of the girl groups 'cause there's something prettier to look at. But we have enough of a job trying to, I mentioned earlier, trying to outguess who is going to do what next. That has kept us together. We still are simply three guys that enjoy playing. ■

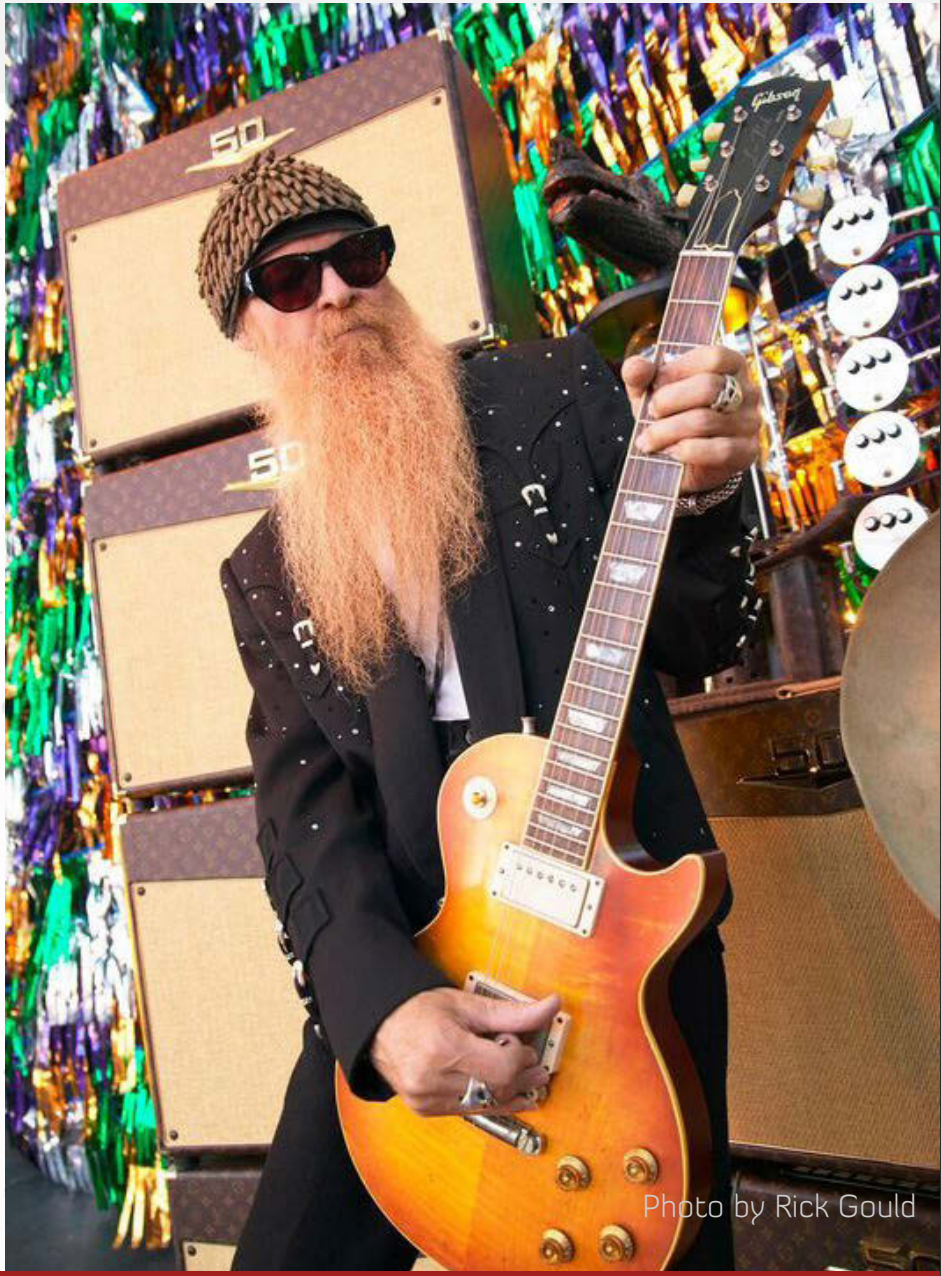
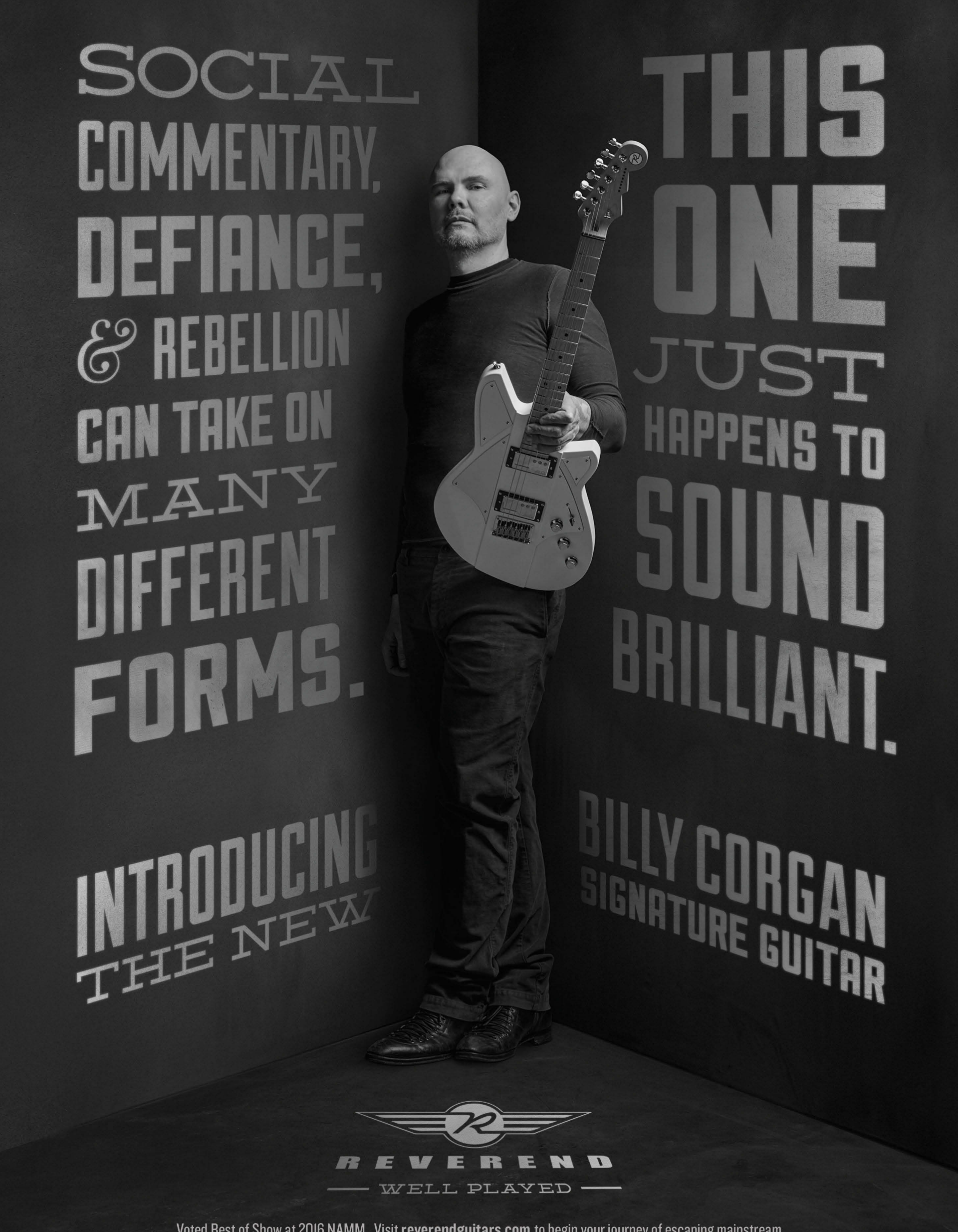


Photo by Rick Gould

ZZ Top at the first ever Eric Clapton Crossroads Guitar Festival in Dallas Texas, 2004.



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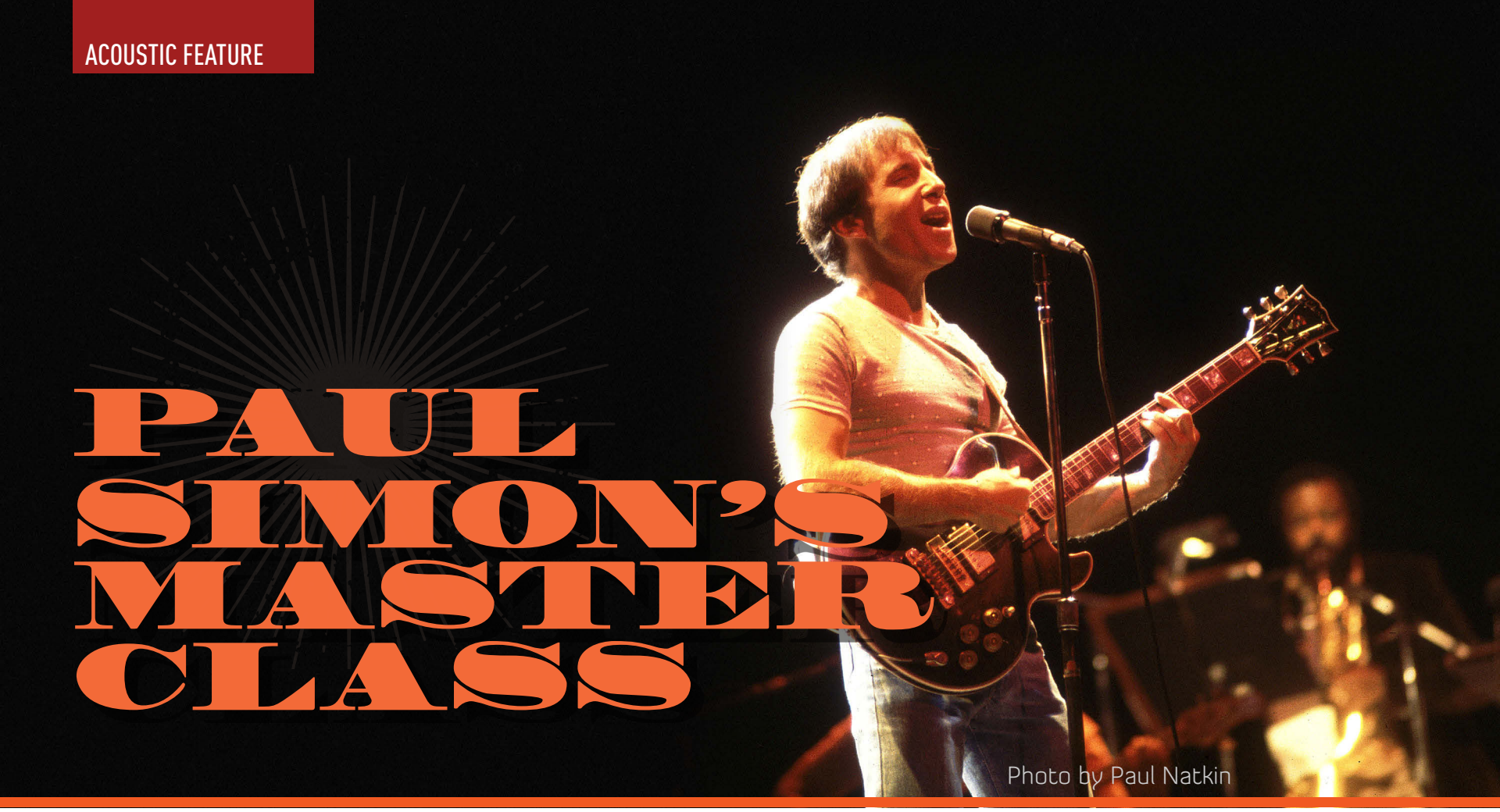


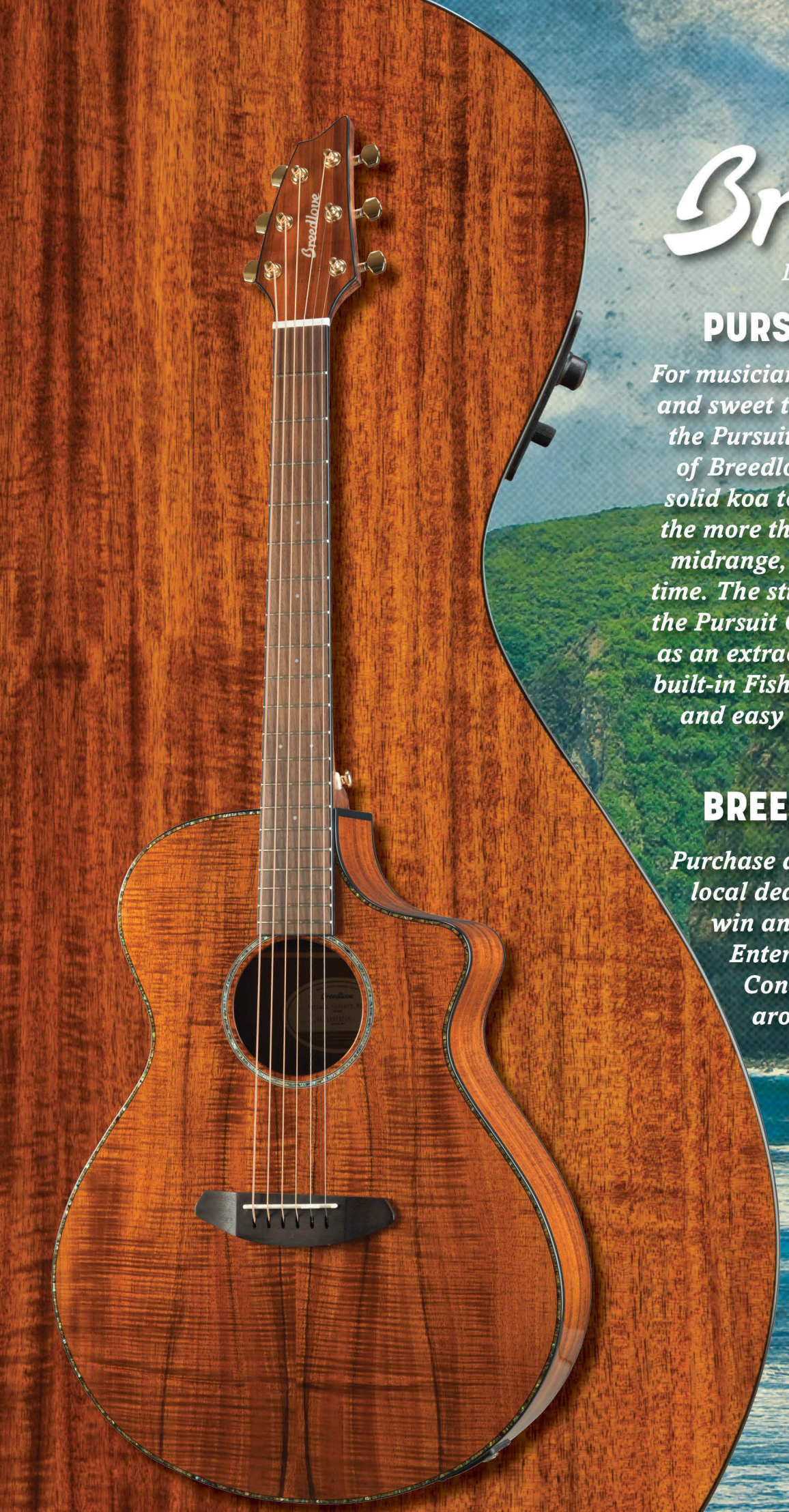
Photo by Paul Natkin

By his mid-30s Paul Simon had come to terms with Simon & Garfunkel. "It was really a good run," he told me in 1976. "We got knocked, but the overwhelming majority of people treated us with great affection. We had far more success than we ever anticipated. If I felt at a certain time that I wasn't getting enough credit for writing the songs, I don't feel that way now. In the middle of things you can get competitive or petty. I know there were a lot of demands on me – pressure to put out records, self-induced pressure to write when it was difficult, drug stuff clouding up my brain, tensions between myself and Artie as our careers grew. There were times when it seemed pretty miserable. But looking back on it, it wasn't miserable at all."

He never had the hair for the sixties. It was too thin and curled a little at the ends when he let it grow past his ears, as seen in the photograph on the cover of Simon & Garfunkel's soundtrack album for *The Graduate* (1968). He was definitely on the wrong side of the mind-body split that separated college graduates from street people, dope from acid, folkies from rockers. However much the '60s' lust for parsley, sage, rosemary, and THC distracted his bloodstream, Simon managed to evince a portrait of control – the straight-arrow image that had haunted him for years. "We took drugs. We just didn't sleep in teepees. We were quiet about it. I never wanted to be busted in Des Moines, you know? So we just played it straight and it made life a lot easier and safer. I didn't believe the hippie thing, anyway – that laid-back, minimal-vocabulary, California existence. I didn't believe all the smiles. I thought there was a lot of vindictiveness behind them."

As the sixties turned the corner, though, nonbelievers were distinctly out of fashion. "We thought at the time that it was the cultural revolution," Simon said, "or even the Revolution that everybody was talking about. We thought it was really going to come into effect and that Simon & Garfunkel were going to be artifacts of the New York-Eastern-early-60s days, which could no longer continue because we didn't understand about things like the ecology."

And yet the hits kept coming. Arriving at the top of the '70s was "Bridge over Troubled Water," which even topped "Sounds of Silence," and "Mrs. Robinson" as an era-defining song. As Simon recalled, the song was partially written in the recording studio at Art Garfunkel's urging. "I wrote a third verse, which doesn't really fit in as well as the other two, and we decided to throw in the kitchen sink on it. There's something in me that's singles-oriented. I've been making



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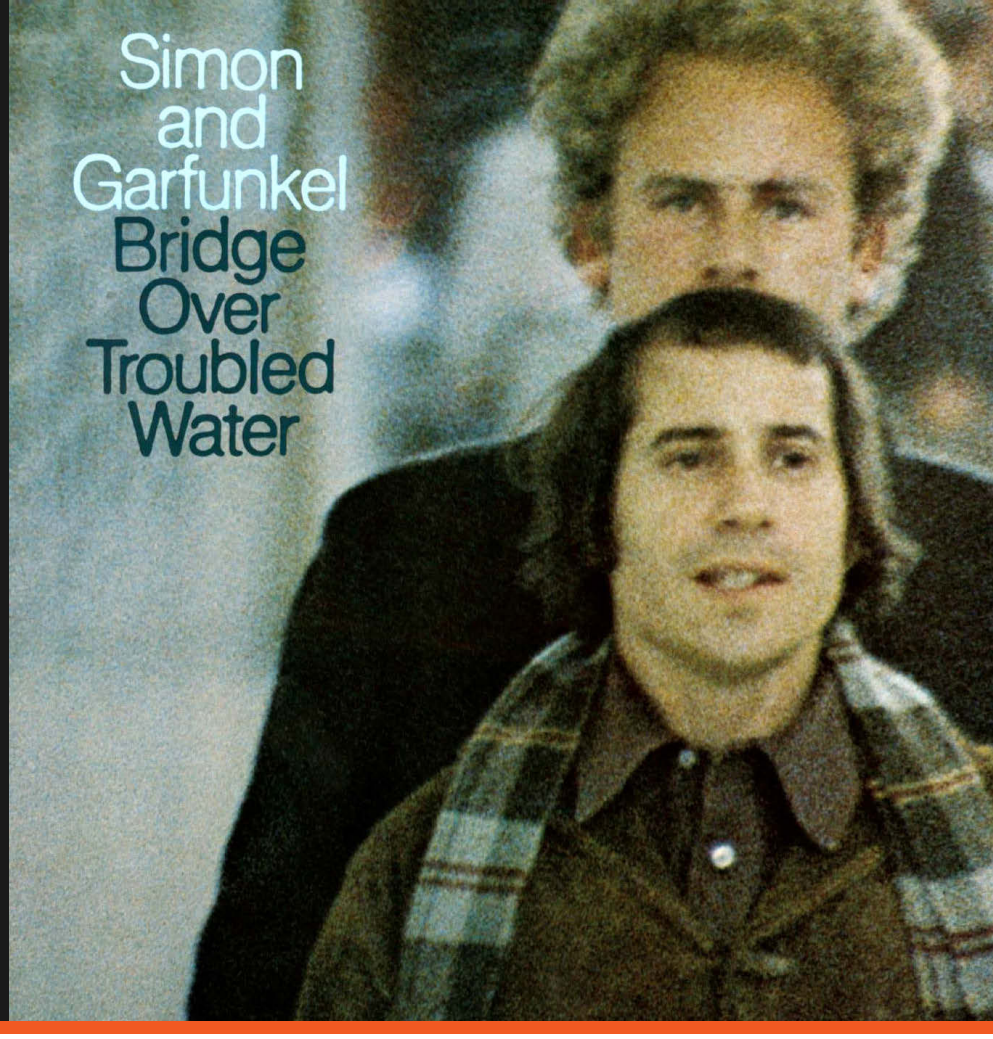
“Part of the impulse to write is to have a catharsis. As the writing continues you can get into a little pocket where things are coming easily. You find yourself with this inexplicable flow of images, ideas, thoughts that are interesting. You also have to have a very low level of critical faculty operating.”



records since I was 15. That’s my profession. You start to make a track, and all of a sudden it’s got a great feel to it. A kind of magic happens that you couldn’t have predicted. ‘Let’s pull out all the stops and make an AM record’ – that sentence comes up a lot in the studio.

“Paradoxically, *Bridge over Troubled Water* was our most intense success; but it was the end of Simon & Garfunkel. As the relationship was disintegrating, the album was selling ten million copies. And by the time I decided I was going to go out on my own – you can imagine how difficult it was telling the record company there wasn’t going to be any follow-up to an album that sold ten million – But for me it really saved my ass, because I don’t think we could have followed it up.”

More than that, Simon didn’t want to continue writing the way he was writing. “For me the significant change occurred around 1969, after I wrote ‘The Boxer.’ At that point I stopped smoking grass and I never went back. I told a friend of mine – a really good musician – that I had writer’s block. And he said, ‘When are you going to stop playing this folkie stuff all the time – the same G-to-C chords? You could be a really good songwriter, but you don’t know enough. You don’t have enough tools. Forget about having hits. Go learn your ax. I started to study theory. I began listening to other kinds of music – gospel, Jamaican ska, Antonio Carlos Jobim. ‘Bridge over Troubled Water’ was a gospel-influenced song. It was very easy for me to feel at home with gospel because it sounded like the rock ‘n’ roll I grew up with in the early fifties.”

Throughout the ‘70s, Paul Simon managed to stay acutely in touch with his audience as he attempted to transcend terminal adolescence through rock ‘n’ roll. “I write about the past a lot – my childhood and my first marriage. I didn’t set out to write about the disintegration of a marriage. It’s just that that was happening at the time. I guess I have an easier time expressing myself in a song than in real life. I can say things in a song that I would never say otherwise. It’s a way of telling the truth, but not intentionally. It just turns out that way.” But whether Simon is reflecting on the past (“My Little Town”), feeling lost and disenfranchised (“American Tune”), commenting on a marriage gone awry (“50 Ways to Leave Your Lover”) or a personality run amok (“Still Crazy After All These Years”), he was uniquely attuned to the concerns of growing up in this time and place.

Still, he remained unsatisfied. “Most of the time what I’m writing is about music, not about lyrics, and critics pay scant attention to the music. I mean, if you’re saying something with

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music and words – if you're saying one thing with words and the opposite with music and you're creating a sense of irony – that's lost. Or if the idea of a song is a musical idea, how to write a song in 7/4 time and make it feel natural, let's say, it's beyond them. I never heard anybody say, 'now that was a clever way of doing 7/4 time.' Instead, most critics are basically analyzing words. It's English lit all over again."

Back in 76, he felt his value system was relatively well-defined. "I feel I know how far away I am from what I could be potentially. It's nice to be praised but my eye is on a place farther down the line. It will require more work and either I'll get there or I won't. Check back in ten years and see if I've done anything."

Ten years later, when I checked back, he'd achieved what many feel is his magnum opus – the brilliant *Graceland* – with the aid of South African musicians Joseph Shabalala and Baghiti Kumalo. Making use of his studies and his wide reading, he put his subconscious mind to the test by writing the entire album backward from the tracks. We discussed this groundbreaking work in his recording studio/publishing office not far from the Brill Building.

"When I wrote the *Graceland* album I had a cassette player that had an automatic memory and I'd just keep playing it over and over, thousands and thousands of plays. I didn't have a guitar. All I needed was the tracks. A lot of writers write backwards from the tracks – particularly writers who are writing groove records and dance records. They find the groove then they write the song. I've done it before but never for an entire album. All the elements that became mainstays of this album – juxtaposing music from one culture against music of another, recording with musicians from another musical culture, writing backwards from track to song – I had done in little bits and pieces in the past. So it wasn't a new move for me. The only thing that was new about it was the proportions. The other thing that was new is that I found it didn't really inhibit what I was writing lyrically. In fact, I think it helped. There was a certain assumption at first that what I could say lyrically and melodically would be severely limited by what was already on tape, but it didn't take long to see that it wasn't a disadvantage at all. I refused to compromise in any way on what I wanted to say."

Proving his point, "You Can Call Me Al", "The Boy in the Bubble", and "Diamonds on the Soles of Her Shoes" are among his most complex and satisfying lyrics. "A high percentage of my lyrics are products of my subconscious thinking. Part of the impulse to write is to have a catharsis. As the writing continues, you can get into a little pocket where things are coming easily. You find yourself with this inexplicable flow of images, ideas, thoughts that are interesting. You also have to have a very low level of critical faculty operating. The opposite is when you experience periods where nothing comes because the critical faculties get heightened and you won't allow a line to come out without criticizing it. You have to loosen up on yourself to allow things to come. I found that reading different books from people who were writing in the mood that I was writing was helpful. When I was writing 'Crazy Love' I was reading Chris Durang. When I was writing 'Under African

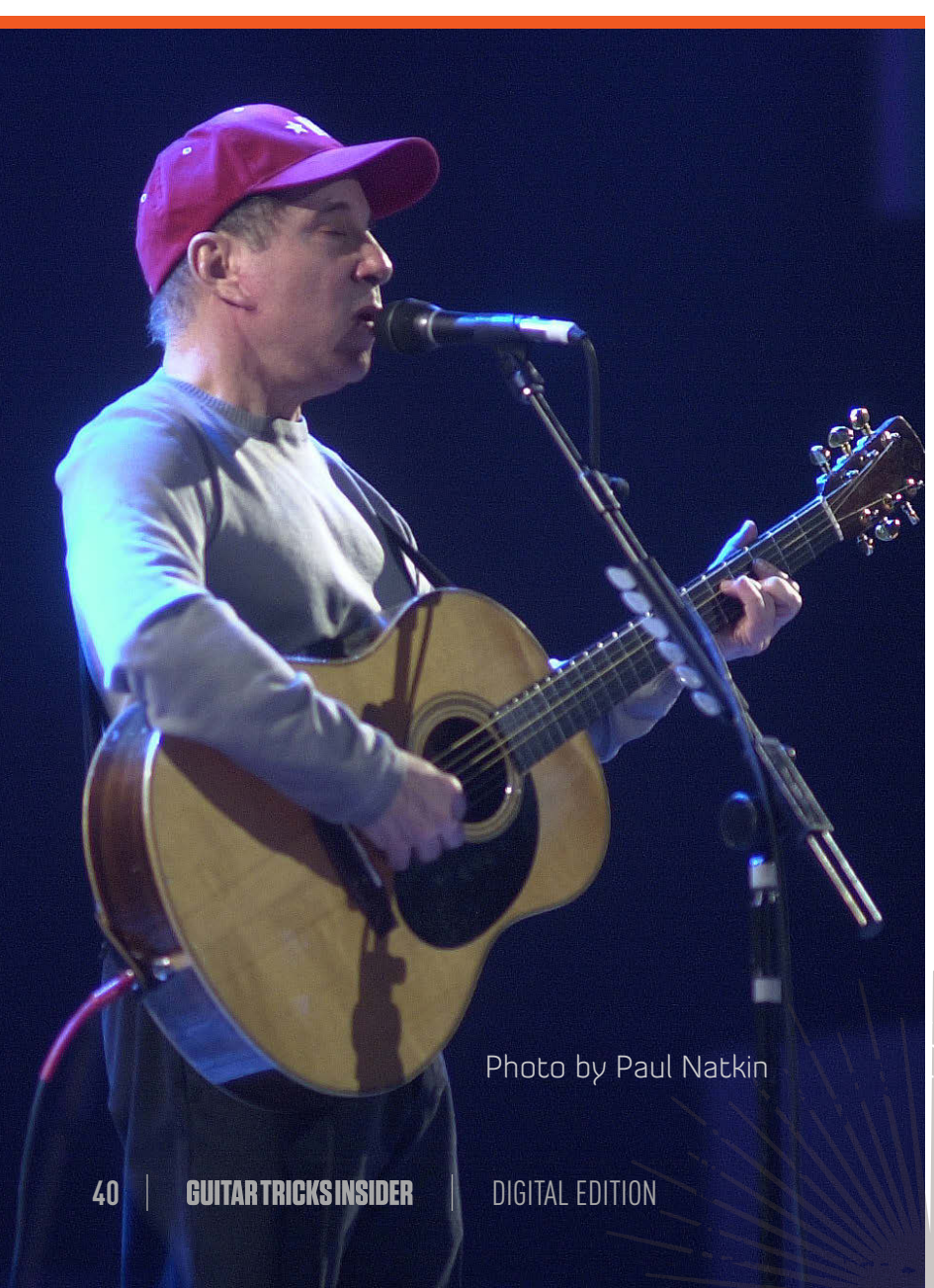


Photo by Paul Natkin

“‘Sounds of Silence’ has had a greater impact than ‘Hearts and Bones.’ And I wrote ‘Sounds of Silence’ when I was 21 and ‘Hearts and Bones’ is, I think, a better song. But ‘Sounds of Silence’ was a big hit and it’s in the culture.”

Skies,’ I was reading Yeats. With ‘Graceland’ I was probably reading Raymond Carver. Actually, I did read a book called *Elvis & Gladys*, but I don’t think it affected me.”

Here is where his knowledge of music theory came into play. “One of the characteristics of this music is that it’s all very major key. It’s usually I-IV-V chord structure and some variation that’s unusual – using three chords – but where they fall is not the place you think they’re going to fall. From that, rather than trying to follow the exact pattern of chords, I would say, ‘Look, this is a major scale. So any major scale that I sing against these tracks is going to work, because I’m in a major key.’ So if I want to look for a melody and I’m stuck and I want to apply technique, I could say, ‘It’s a major scale, but I’m going to begin on the IX, or I’m going to begin on the second step of the scale.’ Or I’ll go from the 6th note in the scale to the 2nd note in the scale –so I’m creating a VI chord and I’m creating an IX chord in the melody when I’m singing. It’s really a matter

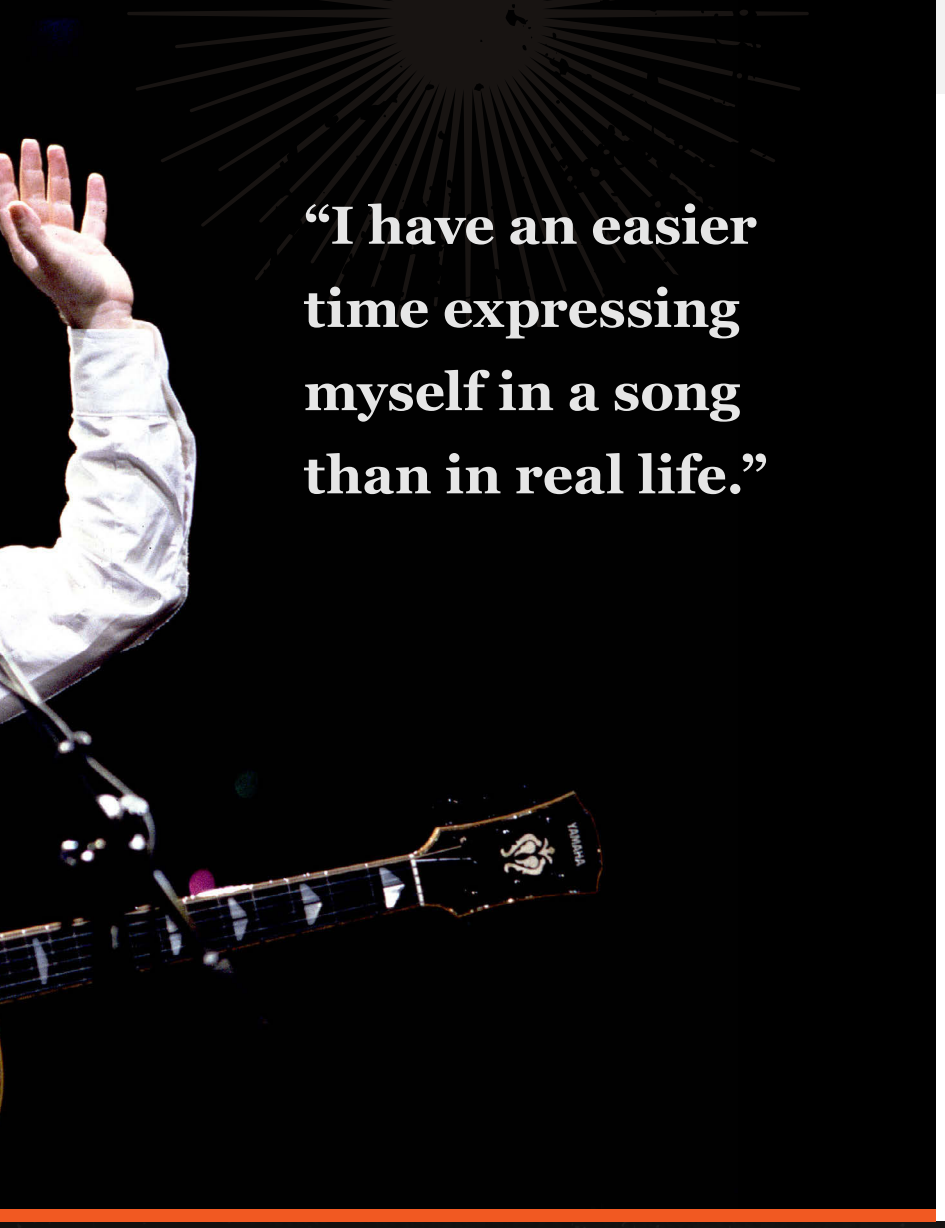
Paul Simon – “Hearts and Bones” performed live (featuring Michael Brecker)

of passing tones and suspensions. I could do that as a matter of technique because I know that much about technique – to apply the information if nothing came naturally or to make an idea more interesting. It's not like I begin my day with that. Technique and theory will help you when you're stuck; but it's by no means a cure to the illness."

By then, Simon had honed his approach to success and failure, music and fame to a fine edge. "When you do a piece of work that's good and it becomes a hit, it gets into the mainstream of the culture and has a great impact. 'Sounds of Silence' has had a greater impact than 'Hearts and Bones.' And I wrote 'Sounds of Silence' when I was 21 and 'Hearts and Bones' is, I think, a better song. But 'Sounds of Silence' was a big hit and it's in the culture. When you talk about a popular art, as the writing gets more complex and more layered, it's harder to have a lot of people who really like it. It is easier to have a smaller group of people who are more intensely devoted to

Photo by Paul Natkin

Simon & Garfunkel – "The Sound of Silence" at the 25th Anniversary Rock & Roll Hall of Fame Concert

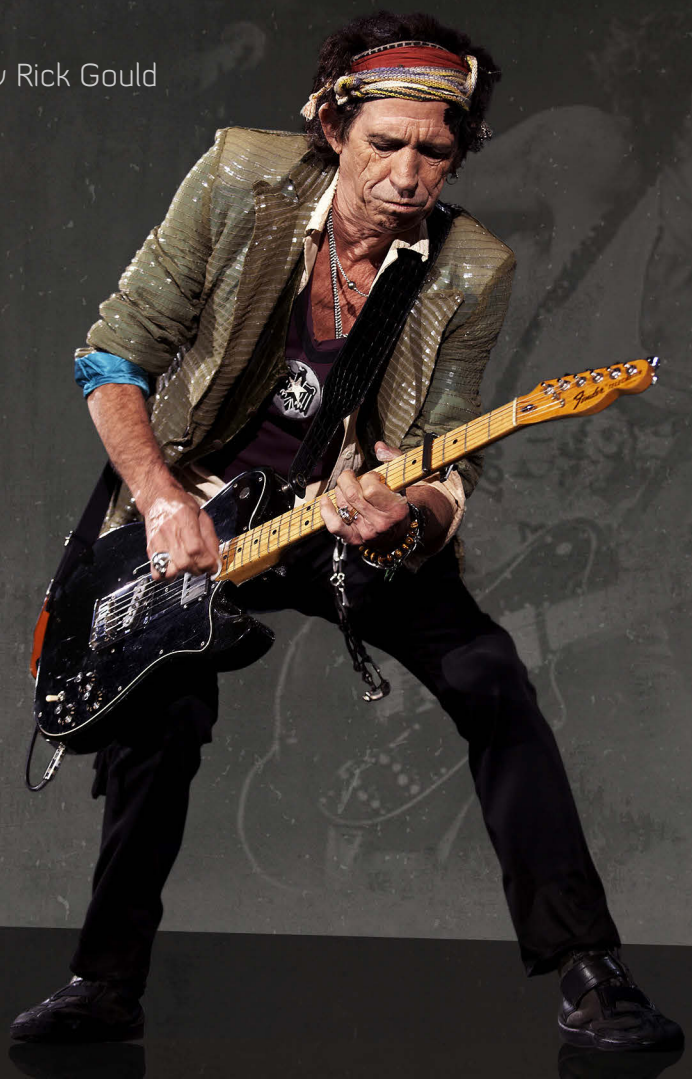


you. It’s natural that this should happen in my development. I was a rock star at one point. I had many years of being a rock star. I don’t want to be a rock star anymore.”

And yet, maybe the tiniest bit of the desire remained. “There’s this guy in the garage where I park my car – a black guy in his fifties. Somebody there must have tipped him off about me. So one day he comes up to me and says, ‘Who are you? Are you famous?’ So I said, ‘Well, yeah, you know, to a degree I’m famous.’ He asked, ‘What do you do?’ So I’m trying to grope for the broadest common denominator that anyone would know. I said, ‘Did you ever hear of Simon & Garfunkel?’ ‘No.’ Then I said, ‘Did you ever see *The Graduate*?’ ‘No.’ ‘Do you know that song Aretha Franklin sang, “Bridge over Troubled Water”?’ ‘Yeah!’ I said, ‘I wrote that.’ He called his buddies over. ‘Hey, he wrote that Aretha song’”. ■

Aretha Franklin – “Bridge Over Troubled Water” performed live with Aretha on piano

Photo by Rick Gould



We celebrated the legendary Keith Richards' birthday in December by challenging Guitar Tricks instructor Mike Olekshy to play 25 Rolling Stones riffs in one take! Here are all the songs he tackled:

TOP 25 ROLLING STONES RIFFS IN ONE TAKE

1	It's All Over
2	The Last Time
3	Satisfaction
4	Get Off Of My Cloud
5	19th Nervous Breakdown
6	Let's Spend The Night Toghether
7	Mother's Little Helper
8	Jumpin' Jack Flash
9	Midnight Rambler
10	Street Fighting Man
11	You Can't Always Get What You Want
12	Gimme Shelter
13	Brown Sugar
14	Sway
15	Wild Horses
16	Can't You Hear Me Knocking
17	Bitch
18	Rocks Off
19	Tumbling Dice
20	Happy
21	Angie
22	Waiting on a Friend
23	Beast Of Burden
24	Shattered
25	Miss You

Mike Olekshy to play 25 Rolling Stones riffs in one take!

Artist Study:

Play Like David Gilmour

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The technique that David Gilmour employed in his guitar-playing is widely sought after and imitated by guitar players of all skill levels.

Gilmour's style was largely popularized as the result of a successful career as Pink Floyd's guitarist. He heavily used the delay effect, had an emphasis on triadic chords and funk, as well as an emphasis on lap steel and acoustic sounds.

In this series, Anders Mouridsen takes you through these styles of Gilmour's playing, along with several others, touching on the techniques and tools that Gilmour used to create some of Pink Floyd's most popular tunes.

Anders will help you dig into Gilmour's technique on both the lead and rhythm side of his style, revealing the methods of one of the world's most influential and innovative guitar players.

The Art of Travis Picking

CLICK HERE FOR FULL FREE LESSON

Travis picking is uniquely suited to acoustic steel string guitars and is often utilized by those who specialize in a number of acoustic-heavy styles. Chet Atkins and James Taylor are two renowned guitarists that popularized Travis picking.

In its simplest form, Travis picking allows you to break chords up into bass notes and higher intervals, where your thumb is largely responsible for the bass notes and your other fingers grab the higher ones, all while rocking back and forth between the two.

In this series, instructor Caren Armstrong takes us through the basics of Travis picking. She'll provide you with a firm understanding of the technique, while covering picking patterns, terminology, and even some practice exercises to hone it down.

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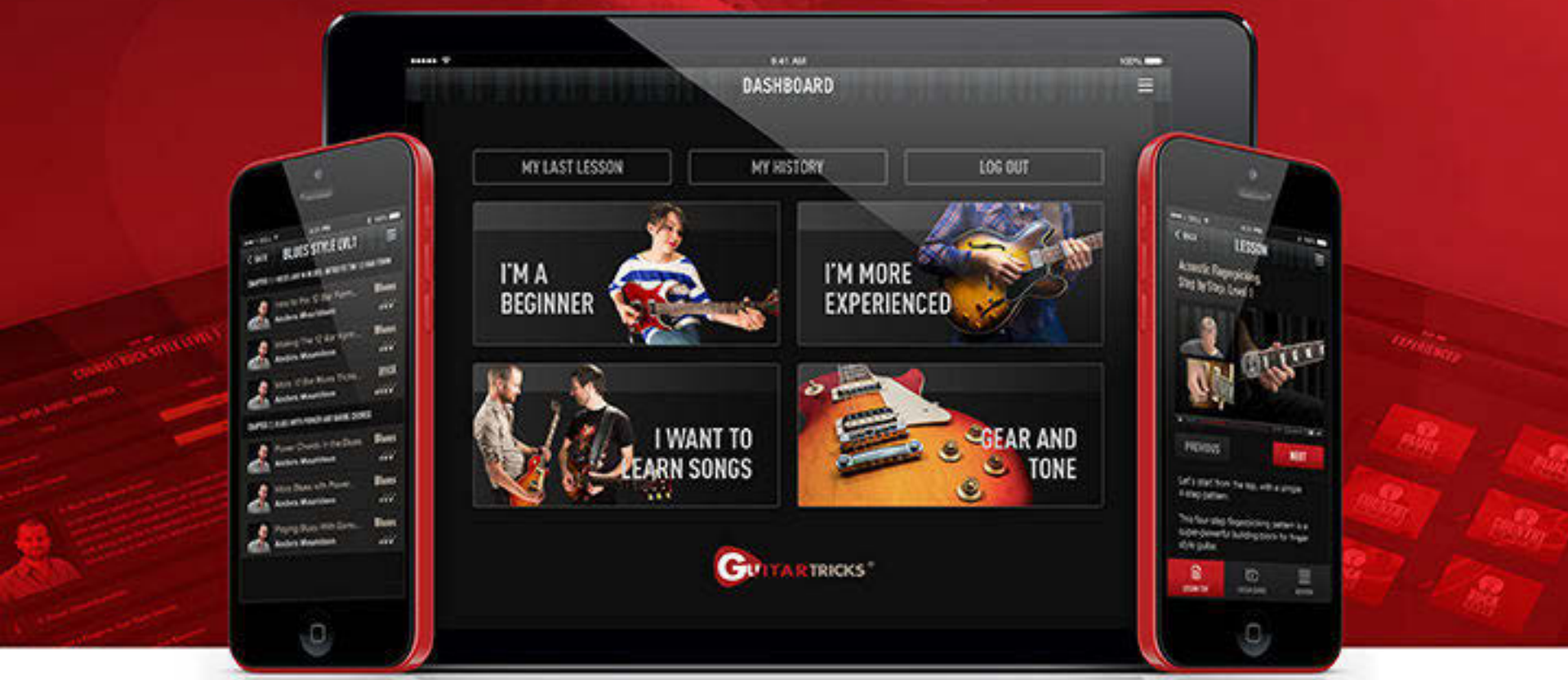

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ASK OUR GUITAR TECH!

About Guitar Tech, Stephen White

Stephen White has been a guitar and electric bass repairman since 1980. He opened his repair shop, Guitar Tech, in 1982 and has been in residence with **Guitartricks.com** since 2008. Customers have included members of Green Day, Journey, and Rancid, and artists like Eric Smith (Rihanna, Justin Timberlake) and Albert King.

RICH WRITES:

I have a Seagull S6 acoustic guitar from around 2001. I used to play it a LOT, but even after developing hand strength; barre chords were still very hard.

I recently started playing it again, now that I'm a little more experienced, and the action seems really high.

What's the best approach to adjusting this? I'm afraid to sand down the saddle since it's irreversible and you have to restring the guitar each time to try it out.

For reference, the neck doesn't appear to be overly compensated with relief, and I'm using the string gauge the guitar came with (either 12s or 13s).

GUITAR TECH ANSWERS:

As you may know, there are three adjustments for setting a guitar's action: 1. adjusting the neck's truss rod, 2. setting the string heights at the bridge saddle, and 3. re-cutting the slots in the nut to set the correct action in the lower register of the fingerboard (the area closest to the nut).

Begin by evaluating the action to see where the problem lies. Start by installing and stretching a fresh set of strings. Worn strings can't be used for this method.

Next, install a capo at the first fret. This will take the action at the nut out of the picture, so you can clearly evaluate the neck's truss rod and the bridge-saddle height. If the action is better after installing the capo this means the string-slots in the nut are too high, and they will need to be re-cut before the setup process is complete.

Next, check the neck's relief (forward 'bow'), so that you can adjust the truss rod if necessary. To do this, fret the 6th string at the top fret and see how big the gap is between the string and the frets around the middle of the fingerboard (around the 9th fret). Since you already have the string capoed, fretting the string at the other end of the fingerboard will result in the string more-or-less touching all the frets. If there's a gap of more than around .015" between the string and middle frets, then there's too much relief in the fingerboard, and the truss rod probably needs tightening. If the gap is between .005" and .015", the truss rod is just about perfect. If there's no gap – the strings are touching all the frets – you need to loosen the truss rod. Without seeing your Seagull, most acoustic flat-tops have their adjustment nuts located on the body-end of the neck (accessed via the sound-hole). Some have their adjustment-huts located on the headstock under a cover-plate.

Once you've adjusted your guitar's truss rod, play the guitar (still capoed) to see whether the action is satisfactory. If it's still too high, you'll want to lower the saddle by removing material from either its top or bottom surface. Take your instrument to a repair shop if you're not comfortable with removing material from the saddle. Otherwise, determining how much material to remove requires careful measuring of the existing action (still capoed!) followed by a fairly simple calculation.

Here's how: measure the 6th string's action at the 13th fret using an accurate measuring tool like the **Stew-Mac String Action Gauge** to establish a baseline. Next, press the 6th string down just in front of the saddle until the action seems about right – in the middle-range of the fingerboard. Then, while holding the string in that position, note the new action measurement at the 13th fret. To create this difference in the action, you will have to shave the saddle down approximately twice as much as the measured difference between your baseline measurement and your preferred action measurement. E.g., say you measured .100" at the 13th fret to start, and your preferred measurement at the 13th fret is .070". This is a .030" difference at the 13th fret. To achieve that much change at the 13th fret, you will have to remove almost .060" at the saddle, because the 13th fret is halfway from the saddle back to the 1st fret, where your change-in-action at the saddle will have almost no effect. Obviously, it's best to proceed cautiously. But it's not the end of the world if you make a mistake.

Once you've lowered the saddle to your preferred height, turn your attention to the nut. In this case, I strongly recommend taking your instrument to a professional. Unless you have a full set of nut-slot files, you can't do this job correctly. However, if your action is too high at the nut, correcting it will truly transform the guitar's playability. Hope that helps! ■

D'ANGELICO – EX-SS SEMI-HOLLOW BODY ELECTRIC GUITAR

Review By **Dave Celentano**

STREET PRICE **$1,599**

D'Angelico started making guitars in the '30s and became world famous for exquisitely-crafted, gorgeous-looking, and beautiful-sounding archtop guitars. Primarily used by jazz guitarists, the big sized acoustic style body and built-in pickup provided the extra volume muscle to compete with big band horns à la Freddie Green style. Some of D'Angelico players include Kenny Burrell, Barney Kessel, Joe Pass, Mel Bay, and Chet Atkins. But their guitars aren't just for jazz enthusiasts. Rock and blues players dig them, too: Susan Tedeschi and Bob Weir are proud endorsees, and Eric Clapton is also a D'Angelico fan. In fact, any guitarist who has studied from the bestselling Mel Bay guitar method will be instantly familiar with the D'Angelico look – it graces the cover of every book in the series!

Unfortunately these revered guitars were out of budget for most players. Well, things have changed. D'Angelico teamed up with luthiers in Korea to develop a line of guitars that retain the legendary Art Deco look and features, but at a more affordable price. One of the guitars in the new line is the EX-SS, a single cutaway semi-hollow body electric that's designed for those who play jazz, blues, and rock, and want a guitar that can cover all styles. Its purity will satisfy jazz aficionados, but also it has the versatility for edgier rock and blues enthusiasts. The EX-SS is D'Angelico's smallest (15" wide and 1.75" deep) in the line of archtops, and stands out as one of their bestsellers – most likely because of its smaller and more comfortable size and crossover potential for guitarists playing a variety of genres.

For this review, D'Angelico sent me an EX-SS gray/black burst with all black hardware and flame maple top and back. It looks spectacular. The EX-SS arrived strung with light strings (0.10-.046"), and although the action was relatively low, it had no fret buzz and the intonation was spot on. It was ready to play right out of the box! I confess that the guitar was distracting. I found myself picking it up many times while working, having too much fun exploring the variety of inspiring tones.

FEATURES

The EX-SS retains the old school D'Angelico appearance, which includes an ornate headstock and Stairstep look on the tailpiece, a truss rod cover, tuners, and a headstock with pearl inlay. The finish, pinstripe binding, mother-of-pearl inlays, and overall craftsmanship are flawless. A variety of finishes are offered including solid colors in black, white, and cream, and flamed maple finishes in gray/black burst, traditional yellow/black burst, and clear. The burst and clear finishes are exceptionally beautiful and showcase the visually stunning flame maple top underneath. The hardware choices are gold and black.

A laminated flame maple top and back decorates the body. The neck is constructed with a 25" two-piece maple with walnut center/core and rosewood fretboard decorated with mother-of-pearl inlay fret markers. While playing the guitar, the slim c-shaped neck felt comfortable and provided an easy grip for chords and string bending.

The EX-SS comes equipped with two Kent Armstrong pickups perfectly matched for the guitar, and each pickup with its own volume and tone control. A three-way toggle switch allows you to choose between pickup configurations for the neck, neck and bridge, and bridge. The neck pickup with a clean tone sounds especially good for jazz and blues, and the combination of neck and bridge coaxes some funky R&B tones. The bridge pickup boasts a powerful mid-range honk well-suited for rock, and sounded exceptional when teamed with a Tube Screamer.

Other hardware includes a Tune-O-Matic bridge, a signature Stairstep tailpiece that offers comfortable string tension for bends, and Grover Imperial Super-Rotomatic tuners, which provide a smooth turning radius for accurate tuning. Top that off with a deluxe hardshell case (included) to store this admirable instrument and you're getting one heck of a deal.

VERDICT

In a nutshell, the EX-SS is a great choice for both the novice and seasoned pro looking for a versatile guitar to do it all. It's a well-made guitar that brings the D'Angelico look and sound to a wide audience of guitarists who could only dream of owning an authentic D'Angelico. Now they can afford to make it a reality!

TAYLOR – 214CE ACOUSTIC/ELECTRIC GUITAR

Review By **Dave Celentano**

STREET PRICE **$999**

Taylor acoustic guitars appeal to a wide range of players including heavy metal icon Tony Iommi, pop icon Jason Mraz, country star Taylor Swift, and rocker Richie Sambora. Unfortunately for the average consumer, only players with deep pockets could get their hands on one. With the 200 series, Taylor addressed this problem by developing a line of guitars that retain Taylor's reputation for making superior playing and sounding guitars but at an economical price. First introduced in 1994, the Grand Auditorium has become the flagship model for the 200 series. The 214ce continues to be Taylor's bestselling body shape, capturing the best of both worlds, and positioning itself between the larger dreadnought-size guitars and the smaller concert-size strum boxes. Although made south of the border in Mexico, at the company's own Tecate-based factory, the 214ce retains all the consistency and excellent craftsmanship Taylor is known for in their acoustic guitars at an affordable price.

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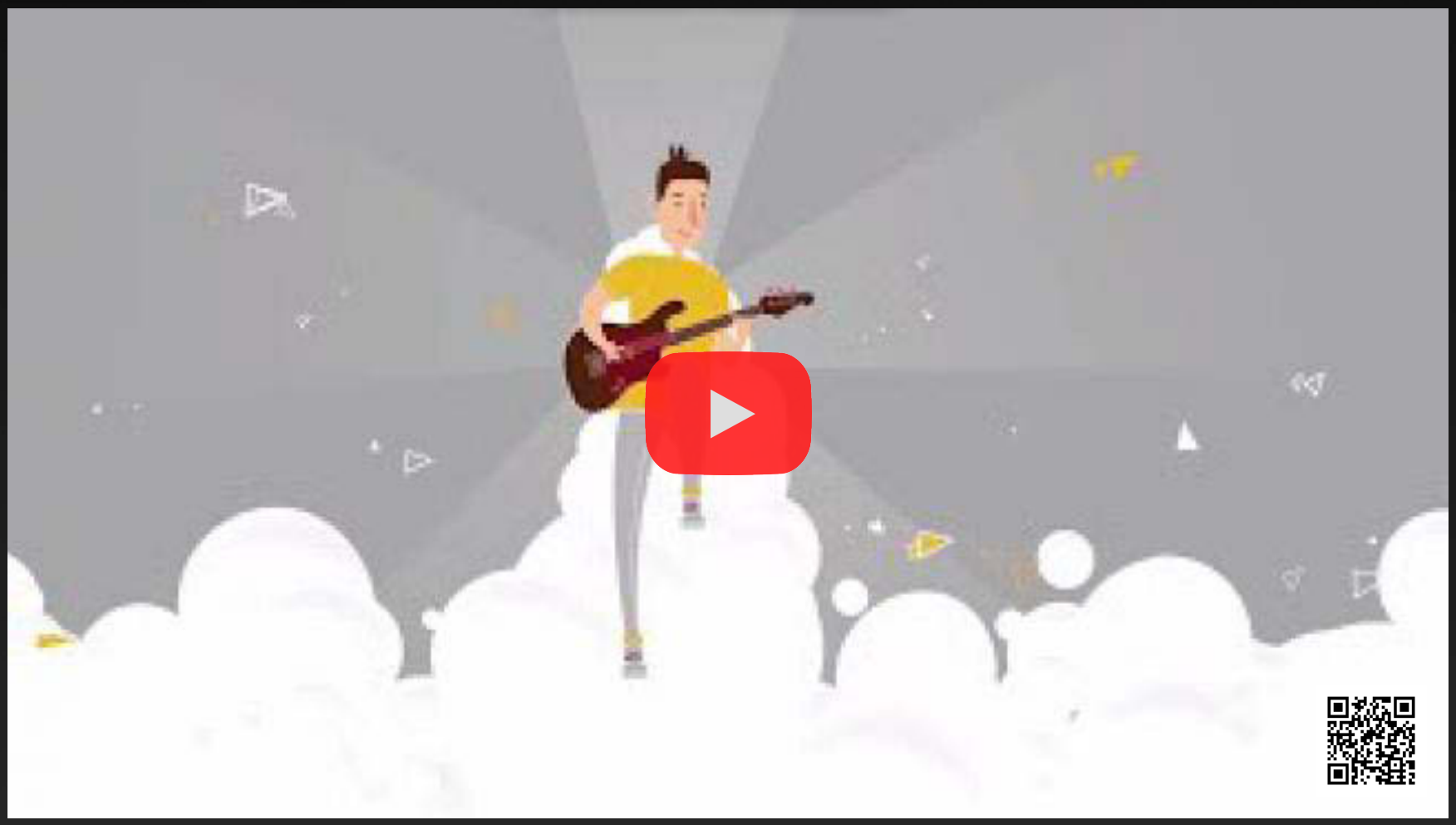


While playing the 214ce, I was amazed at how big and rich the tone sounded for a guitar that's slightly smaller than a big dreadnought. It's also very comfortable! Electric players will dig the low action and easy playability right out of the box. The cutaway body makes higher regions of the body easy a breeze to access on the ebony fretboard. For instance, it was easy to play the intro to Bon Jovi's "Wanted Dead or Alive."

What the 214ce lacks in bells and whistles of the more expensive Taylors, it certainly makes up for in sound, playability, quality, and comfort. The tonal characteristics on this guitar are all you'd expect from a high quality acoustic. The guitar projects loudly – whether strummed with a pick or played finger style; and I was impressed with its tonal characteristics. Both low and high notes are clear and defined in all registers of the fretboard, and chords sound lush and rich. When plugged into an amp, the Expression System, a proprietary piezo pickup, replicates the acoustic tone of the guitar magnificently. It's certainly easy to become captivated by the sound. In fact, my wife had to pry me away from the guitar on several occasions!

FEATURES

The 214ce is constructed from a variety of woods including a satin finished solid Sitka spruce top, layered rosewood sides and back, sapele for the neck, and an ebony fretboard. Taylor's high quality, die-cast chrome tuners have an 18-to-1 gear ratio guaranteeing accurate and stable tuning for every performance. The proprietary Expression System-T pickup/preamp system features a transducer that's positioned next to the saddle with individual elements for each string; and it's paired with a professional audio-grade pre-amp, which together, does a remarkable job of reproducing the acoustic tone

through an amp, P.A., or direct into recording software. Volume, treble, and bass are controlled by three low profile knobs located on the side of the guitar just above the 14th fret, and a phase switch to manage feedback is located on the pre-amp board inside the sound hole. The system is powered by a 9-volt battery positioned at the bottom of the guitar, where the strap button is located and conveniently out of sight. Although the 214ce comes with a gig bag, I recommend investing in a hard-shell case as a home for this beautiful instrument when it's not making music.

VERDICT

Bottom line: the Taylor 214ce is a no-frills acoustic guitar that can perform alongside other top brand acoustics at an affordable price. Do yourself a favor and take one of these beauties for a test drive and I think you'll agree!

LINE 6 - SPIDER IV 15 ELECTRIC GUITAR AMP

Review By **Dave Celentano**

STREET PRICE **$499**

Feast your ears and eyes on the Line 6 Spider IV 15 guitar practice amp. This little animal roars like a beast, but it's about the size of a small dog. It's quite possibly every guitarist's dream practice amp. But don't let the size fool you. Convenient for travel, storage, and perfect for the bedroom or lesson room, this solid-state amp features world-class tones inspired by classic amps, and expertly dialed-in effects guaranteeing pro sounds every time you plug in. Plus, it's rugged and can withstand the physical abuse musicians put gear through!

FEATURES

The Spider IV 15 cabinet houses a Line 6 designed 8” speaker with a 15-watt power amp. Tone is modified using the 3-band EQ (bass, mid, treble) and the Drive knob controls gain/overdrive. One of the most impressive features is the wide range of outstanding amp tones it produces: everything from clean chorusing reminiscent of a Roland Jazz Chorus, classic British tones similar to a VOX AC-30, excellent representation of a Marshall Plexi overdriven with a Variac, and searing high gain shred tones of a Mesa Boogie Duel Rectifier. At the touch of a button you can go from shimmering clean tones to red-hot overdrive. I happen to own a Line 6 POD and absolutely love it! In fact, it’s used on song and lesson tutorials I do for GuitarTricks.com. And like the POD, the Spider IV 15 has amazing sounds and memory banks to save and store your own tonal creations for future recall – all at the touch of a finger. Desired changes in EQ, gain, and effects are saved by holding the channel button for two seconds. The save has been accepted when the channel light flashes once. The amp comes with four killer-sounding factory preset amp tones: Clean, Crunch, Metal, and Insane. The Metal and Insane channels are over-the-top and provide more than

enough gain and distortion to satisfy the most hardcore metal fan. Plus, six effects have been dialed in that sound spectacular when partnered with the presets: Chorus/Flange, Phaser, Tremolo, Sweep Echo, Tape Echo, and Reverb. A very useful feature is the Tap button, which enables you to set the tempo for the Tape Echo and Sweep Echo, and doubles as a guitar tuner for quick and easy tuning. Additional attributes include the Phones/Record Out, which are perfect for late night, private jamming with headphones, or recording direct into a recording console/mixer. The auxiliary CD/MP3 input accepts an external audio source (CD player or iPod) making jamming with your favorite backing tracks or songs an easy breezy treat. The FBV Pedal input for a Line 6 FBV2 foot controller (sold separately) allows hands-free channel switching, which is nice if you’re playing a song with several different guitar tones like clean, distorted, and effected parts. If you choose to go the foot controller route, check out the FBV Express MKII by Line 6, which expands on the capabilities of the FBV2 and includes tap tempo, volume/wah control, and tuner capabilities.backing track and your guitar.

VERDICT

Line 6 left no stones unturned. Considering all that Spider IV 15 offers at a street price of under $500, it’s an excellent practice amp for beginners and pros looking for a variety of great sounds, and additional options in one affordable package.

EVENTIDE – "H9 MAX" GUITAR EFFECT PEDAL

Review By **Dave Celentano**

STREET PRICE **$699**

In the early ‘70s Eventide developed a reputation for producing state-of-the-art hi-fi studio effects beginning with pitch-shifting harmonizers, and soon expanded into the reverb and echo/delay arena. Their effects have been used on countless recordings; and veterans Jimmy Page, Frank Zappa, Todd Rundgren, Steve Vai, Eddie Van Halen, and Adrian Belew were early proponents and users of Eventide products both in the studio and on the road. By the ‘80s, Eventide’s reputation had continued to grow with legions of guitarists incorporating the sweet-sounding devices in their signal chain. The units were usually mounted in a cumbersome rack along with other sound-enhancing devices parked next to the amp.

But in 2007, everything changed when Eventide announced their expansion into the stompbox kingdom. This was great news for the guitar world! The first two pedals released in the series were “Timefactor” and “Modfactor.” Close behind were “Pitchfactor” and “Space.” Guitarists could finally have portable, classic Eventide tones at the tip of a toe. The “Factor” line was loaded with algorithms from their sonically appealing studio rack units, but unfortunately each effect was sold separately.

Eventually, Eventide answered guitarists’ pleas and unveiled the “H9” series, which includes H9, H9 Core, and the latest H9 Max – their single-foot pedal answer for effect addicts. In this review we’ll look at the H9 Max, the most powerful in the group and, unlike its predecessors, how it can run the entire library of Eventide’s signature effects, replicating in true Technicolor the 3-D imagery of their bigger and more expensive pedals and rack effects. David Bowie used an H9 on *Blackstar*. Guitarists currently using and praising their H9 pedal include Brad Whitford (Aerosmith), Vernon Reed (Living Colour), Dweezil Zappa, Dave Weiner (Steve Vai), Albert Hammond Jr. (the Strokes), Annie Clark (St. Vincent) and Stephen Carpenter (Deftones).

Watch the full review by Dweezil Zappa

FEATURES

Don't be fooled by its slick look and low profile. This pedal can do a LOT and there's a ton of horsepower under its hood. The pedal includes 9 Delay algorithms plus Looper from "Timefactor," 10 Modulation algorithms from "ModFactor," 10 Pitch and Delay algorithms from "PitchFactor," and 12 Reverb algorithms from "Space." The H9 Max features a new multi-effect algorithm called Spacetime, which was inspired by the 100th anniversary of Einstein's General Theory of Relativity. You can combine modulation, delays, and reverb into one, and even route delays and reverb in a series or parallel after modulation. An impressive "H9 Control" utility app gives complete freedom to go deep, plus edit and store your own presets wirelessly via Bluetooth with iOS devices, or USB with a Mac or PC. Fully loaded with 99 impressive presets, plus access to over 500 additional presets, this is arguably one of the most powerful pedals on the market.

The H9 Max includes two ¼" jack inputs and outputs for true stereo, a ¼" expression pedal jack (expression pedal sold separately), mini USB input, and MIDI input and output/thru jacks. The face of the pedal has a pair of footswitches: "Active/Bypass" doubles as "Preset Load," and "Tap Tempo" doubles as "Mode Toggle" to scroll through the presets. Press both footswitches simultaneously to engage the built-in tuner and then either switch to exit. Preset names and parameters are visible on a six character alphanumeric LED display, which I found easy to view on a dark stage. Radio style buttons labeled Hotknob, X, Y, Z, Presets, and a large Encoder/Switch knob provide access and control for preset selection and parameter modifications. A few of the buttons and switches are multi-functional, so you'll need to take some time and get to know their functions. No batteries required. The unit comes with its own power supply.

Right out of the box, I played through all 99 presets and found myself immediately entertained, intrigued, and hypnotized. It's sound architecture at its finest! Deep cathedral reverbs, edgy style delays, dreamy choruses, lower octave baritone harmonies, and wacky echo/delays bouncing in different pitch and rhythm configurations engulfed the room. While the possibilities of sounds are far reaching, H9 Max is also quite capable of producing bread and butter effects like vintage rockabilly style slap-back echo, authentic vintage sounding echo, and '70s phase shifting. I was pleased with the distortion and overdrive presets, which sounded best in a rock and metal context. But I thought most of the effects sounded superior with a cleaner tone.

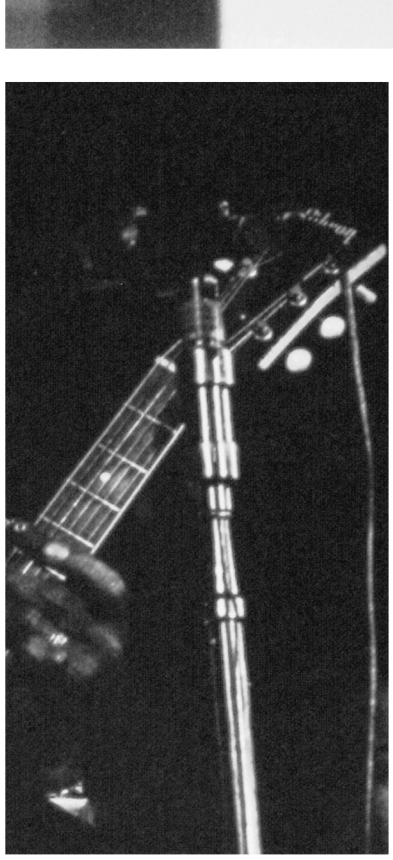
VERDICT

For both gigging and studio guitarists, the H9 Max might be the only effects pedal you'll ever need. No more hauling around a bag or pedal board of effects and spaghetti mess of chords. I haven't found a pedal out there yet that offers more, and predict many effects boxes will be collecting dust as guitarists catch wind of the massive power, versatility, and imaginative sounds the H9 Max offers. It won the 2016 Winter NAMM TEC Award for Outstanding Technical Achievement. But simply put – it's a multifaceted artistic tool that all styles of guitarists will dig. Loaded with plenty of yummy ear candy, this little pedal will not disappoint! But don't take my word for it. Go check it out for yourself.

Enjoying the issue? Share it with friends and family

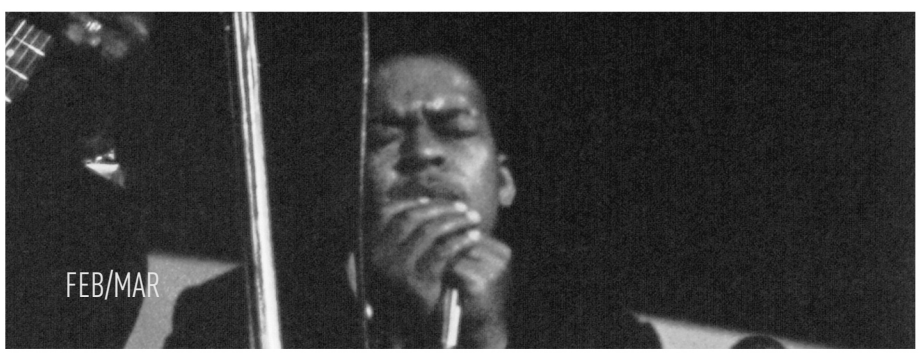
Thank you for spreading the word!

Photo by Dick Waterman/Atlas Icons



ANOTHER TAKE: WHY A CATFISH?

By Dave Rubin



"I wish, I was a catfish, swimming in the deep blue sea. I would have all you good lookin' women, fishin', fishin' after me." Maybe Muddy Waters said it all when he sang those virile lyrics. However, the persistence of catfish imagery in the blues is likely due to their feisty nature, aggressive looks with their "mustache," and bottom feeding habits of this tasty Southern delicacy. Furthermore, their timeless presence in blues and rock is no doubt a product of their dynamic and ominous characteristics.

Fig. 1

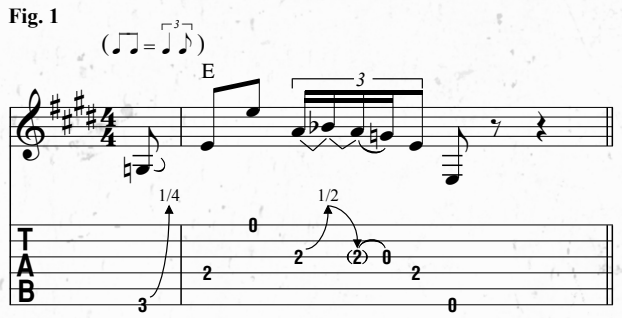
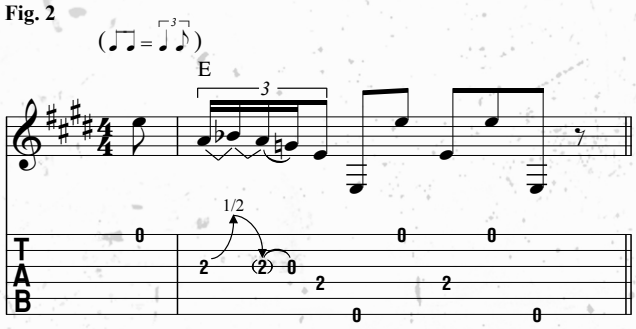


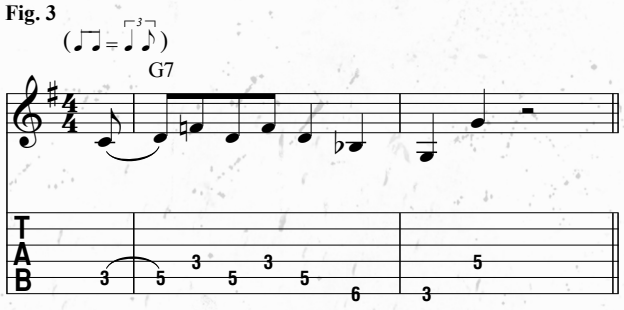
Fig. 1 shows one of the several classic and influential ways Mr. Morganfield (Muddy Waters) used the riff as a "hook." As will be seen, the bend and pull-off involving the 4th, b5th, b3rd and root notes from the blues scale are crucial in most variations.

Fig. 2



Gary Clark Jr., a young lion on the contemporary blues scene, chooses to interpret the riff as shown in **Fig. 2**. His version also relies on ringing treble notes via an open string 1 for dynamic effect.

Fig. 3



The "Boogie Man," John Lee Hooker, performed this in open G tuning rather than the more typical root position of the E blues scale. However, **Fig. 3** is presented in standard tuning for ease of access.

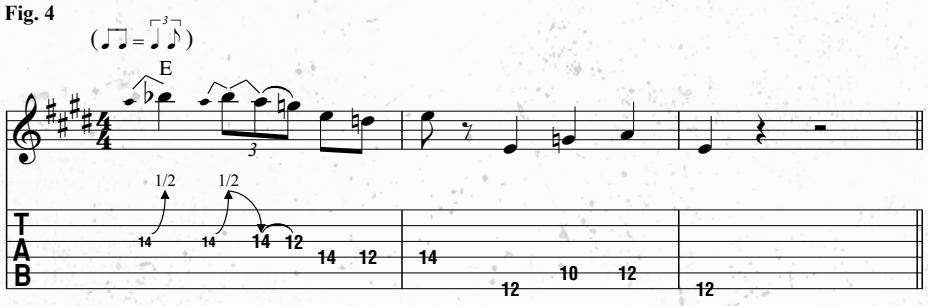
Fig. 4

Like Clark, John Mayer is a true contemporary bluesman even though he masquerades as a pop/rock star and celebrity. In **Fig. 4** Mayer moves the E blues scale to the root octave position at fret 12 for a slashing sound. In addition, he tacks on a bass line similar to "I'm a Man" to produce a fluid, 2-measure phrase.

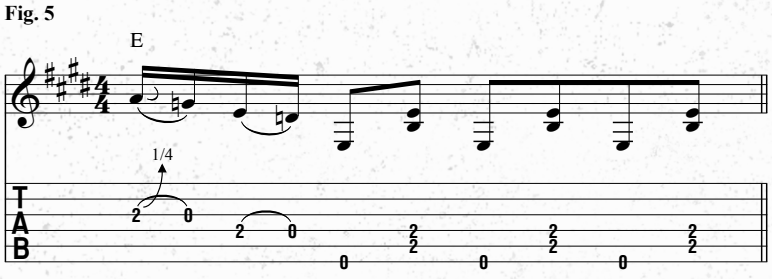
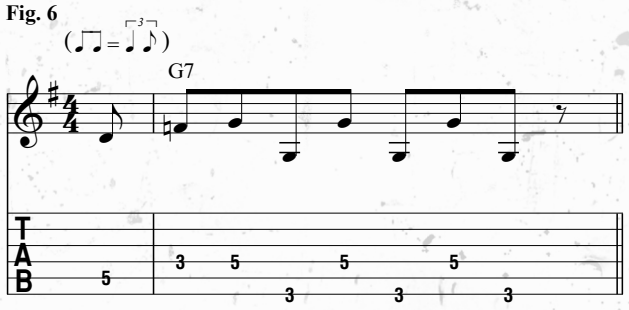
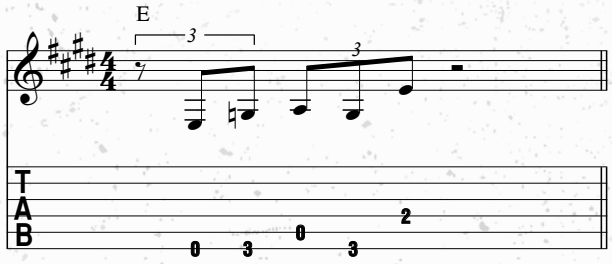
Fig. 5

A variation on the "Catfish" riff appears in the Paul Butterfield Band version of "Two Trains Running," courtesy of guitar hero Mike Bloomfield, as seen in **Fig. 5**. The "comped" E5 voicings on beats 3 and 4 contribute musical stability and harmony.

Fig. 6



The legendary Nehemiah "Skip" James went fishing his own way as seen in **Fig. 6**. Forgoing his so called "patented" open Dm tuning for standard tuning, he created an elegantly simple riff. The octave jumps are a particular dynamic found more often in postwar electric blues.

Fig. 7



In **Fig. 7** the J. Geils Band, featuring the undersung titular leader, is shown appropriating a variation for a John Lee Hooker cover. As in the Skip James example, we hear the value of well-chosen bass notes to capture the "Catfish."

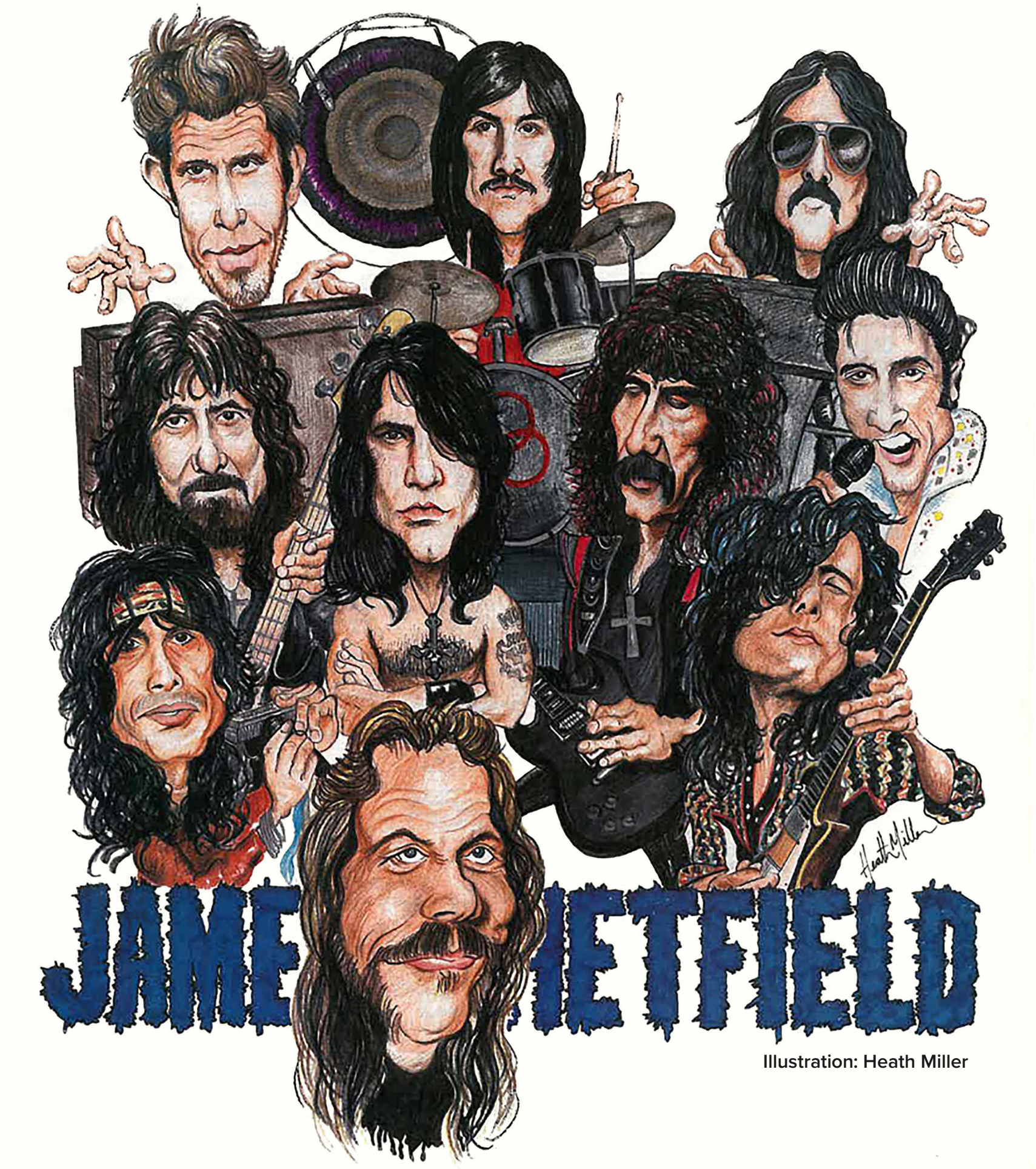


Illustration: Heath Miller

WE ASKED JAMES HETFIELD TO COME UP WITH THE PLAYERS FOR HIS DREAM BAND.

They are (left to right, from top): **TOM WAITS**, piano, **IAN PAICE**, drums, **JON LORD**, keyboards, **GEEZER BUTLER**, bass, **GLENN DANZIG**, lead vocalist, **TONY IOMMI**, guitar, **ELVIS PRESLEY**, background vocals, **STEVEN TYLER**, harmonica, **JIMMY PAGE**, guitar.

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